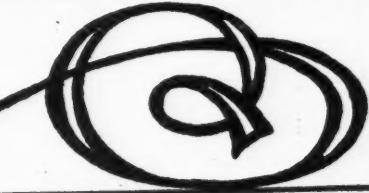
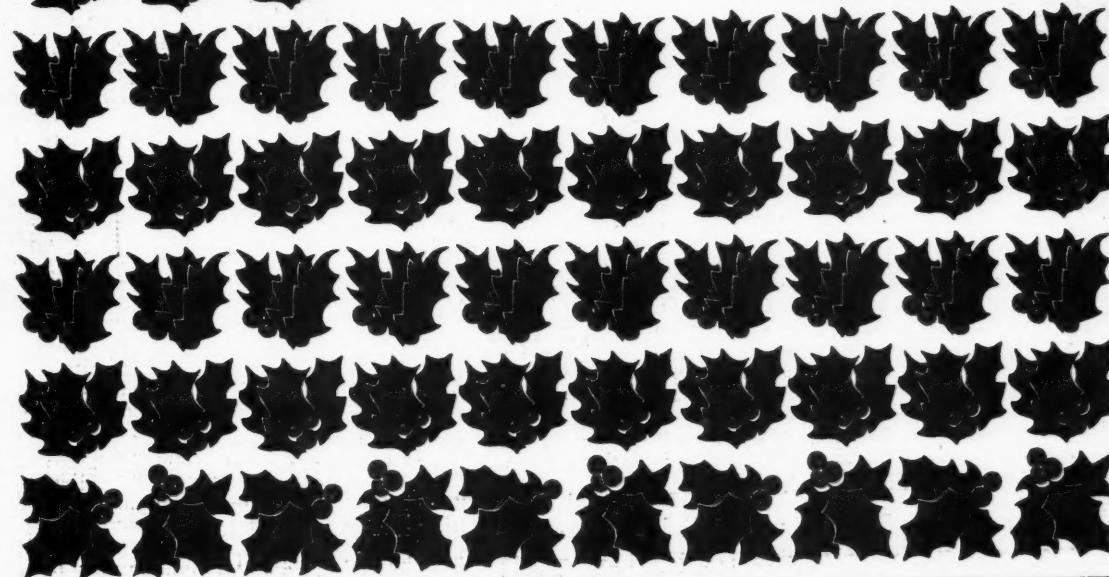
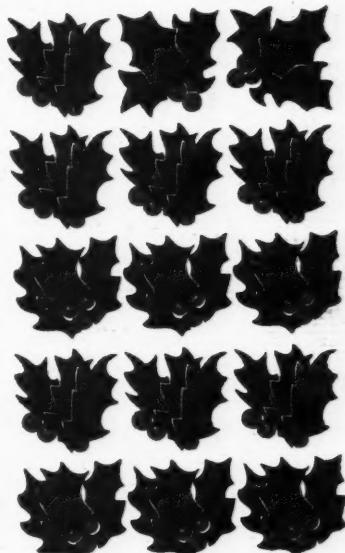
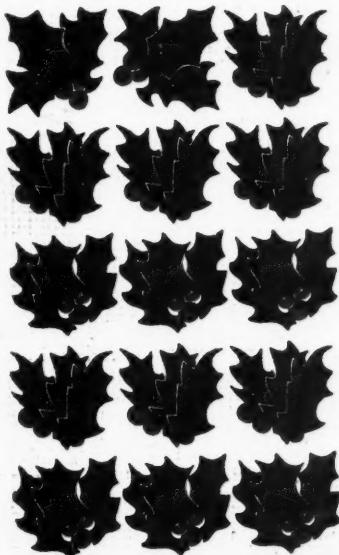
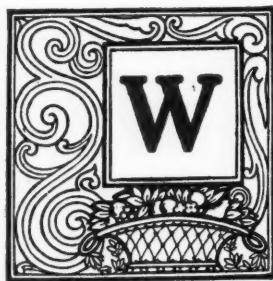


The Inland Printer



December MCMVII





E are looking for printers and others interested in good printing, whose time is very valuable, and who are willing to spend ten minutes in reading a beautifully designed and executed booklet, called "OPPORTUNITY," which is brimful of ideas that will bring dollars to the man who reads it right.

Let us know if you want it, and we will be glad to send it to you.

Sigmund Ullman Co.

New York

Chicago

Philadelphia







Brother Jonathan Bond



Brother Jonathan Bond



IN COMMERCIAL LIFE WE SEE

Brother Jonathan Bond

ON EVERY SIDE



ONLY those who have not examined it will ask—why? And to these few this advertisement will prove of special interest.

We have aimed, in producing **Brother Jonathan Bond**, to supply a practical, comparatively low-priced bond paper, *Par Excellence* in quality. To what success we have attained our purpose is truthfully reflected in

ORDERS AND REORDERS

and you must agree with us—that could be no stronger evidence of true appreciation of a good value.

Every one is interested in a proposition that *forecasts* economy, profit—this is human nature. You are no different from any one else in this respect—that's why we have confidence in your judgment.

Brother Jonathan Bond is furnished in Wove and Linen finish, in a great variety of sizes, weights and tints.

A postal, inquiring for samples and prices, will be promptly attended to.

DISTRIBUTORS OF BUTLER BRANDS

STANDARD PAPER COMPANY.....	Milwaukee, Wis.
CENTRAL MICHIGAN PAPER COMPANY.....	Grand Rapids, Mich.
PACIFIC COAST PAPER COMPANY.....	San Francisco, Cal.
SOUTHWESTERN PAPER COMPANY.....	Dallas, Tex.
SOUTHWESTERN PAPER COMPANY.....	Houston, Tex.
BUTLER-JARBOE PAPER COMPANY.....	Oklahoma City, Okla.
AMERICAN TYPE FOUNDERS COMPANY.....	Spokane, Wash.
AMERICAN TYPE FOUNDERS COMPANY.....	Vancouver, B. C.
NATIONAL PAPER & TYPE COMPANY (Export Only).....	New York City
NATIONAL PAPER & TYPE COMPANY.....	City of Mexico, Mex.
NATIONAL PAPER & TYPE COMPANY.....	City of Monterey, Mex.
SCOVILLE PAPER COMPANY.....	Havana, Cuba
	Ogden, Utah

J. W. BUTLER PAPER CO.
CHICAGO



Brother Jonathan Bond



HAMILTON'S

TYPE SETTING AND TYPE CASTING

Machine Furniture

Is always endorsed by the manufacturers. Like other furniture which we make for printers our aim has been to produce the practical, which means the economical.

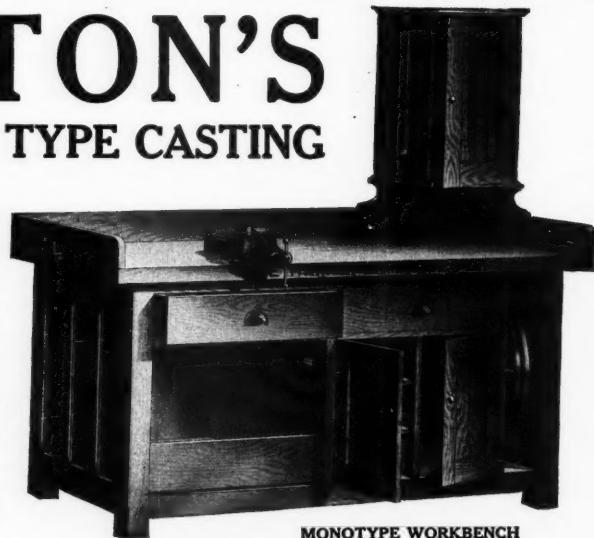
The Monotype Workbench

Enables the operator to produce high-grade material. With the vise, bench and cabinet he can properly clean the pump body, and he will be provided with suitable places for storing metal, tools, oil can and other accessories. This outfit has received the unqualified endorsement of the Lanston Monotype Machine Company. Made of ash, antique finish, with top of rock maple plank, grooved and tongued. Length of bench, 72½ inches; width, 36 inches; height, 35 inches.

The bench is arranged to take our regular Monotype mold and matrix cabinet, and a vise in the position shown in the illustration.

This outfit will be an incentive to the operator to keep his machine and accessories in the best working condition. That means more and better work. Weight of bench, 350 lbs.; weight of cabinet, 80 lbs.; weight of complete outfit, 450 lbs.

Price of bench \$48.00
Price of cabinet 22.00
Price complete, bench, cabinet, vise 80.00
LESS USUAL DISCOUNTS



MONOTYPE WORKBENCH

WITH CABINET AND VISE IN POSITION



The Mark of Quality
Always found on Hamilton furniture.
Familiar to 60,000 master printers

The Liner and Ejector-blade Cabinet

This is the first opportunity users of linotype machines have had to purchase a cabinet to accommodate the expensive and essential liners and ejector-blades. The trays

or drawers are for liners and the grooved racks will accommodate the ejectors. The bottoms of these racks are lined with brass. The cabinet is made of ash, finished antique. It has a roll front, secured with Yale lock. *No. 1*—One liner tray and two ejector racks, suitable for a five machine outfit. *No. 2*—Two liner trays and four ejector racks, suitable for a five to fifteen machine outfit. *No. 3*—Three liner trays and six ejector racks, suitable for a fifteen to thirty machine outfit.

LIST PRICES AND DIMENSIONS

No.	OUTSIDE DIMENSIONS			Weight Crated	PRICES
	Width	Depth	Height		
1	22½ in.	19½ in.	24¼ in.	120 lbs.	\$35.00
2	22½ in.	19½ in.	38¾ in.	180 lbs.	48.00
3	22½ in.	19½ in.	52½ in.	240 lbs.	60.00

PRICES ARE SUBJECT TO USUAL DISCOUNTS

All prominent dealers carry Hamilton goods in stock. Send to us or your nearest supply house for our complete catalogues and illustrated circulars.

THE HAMILTON MFG. CO.

Main Office and Factories, TWO RIVERS, WIS.
Eastern Office and Warehouse, RAHWAY, N.J.

A valuable line gauge, graduated by picas, mailed free to every enquiring printer.



No. 2 LINER AND EJECTOR-BLADE CABINET
WITH ROLL FRONT SECURED WITH LOCK

WATCH OUR ADS. *Something new next month.*

If you could come to our office here in South Hadley Falls, and let us show you letter after letter from enthusiastic printers in all parts of the country telling us of the wonderful results they have secured in pushing sales on

OLD HAMPSHIRE BOND

it would give you, we think, a much clearer idea of the uses of modern advertising. We furnished these printers with advertising matter which, with their efforts and the national reputation of Old Hampshire, turned the trick. And some of this advertising matter is here for you when you decide to use it.

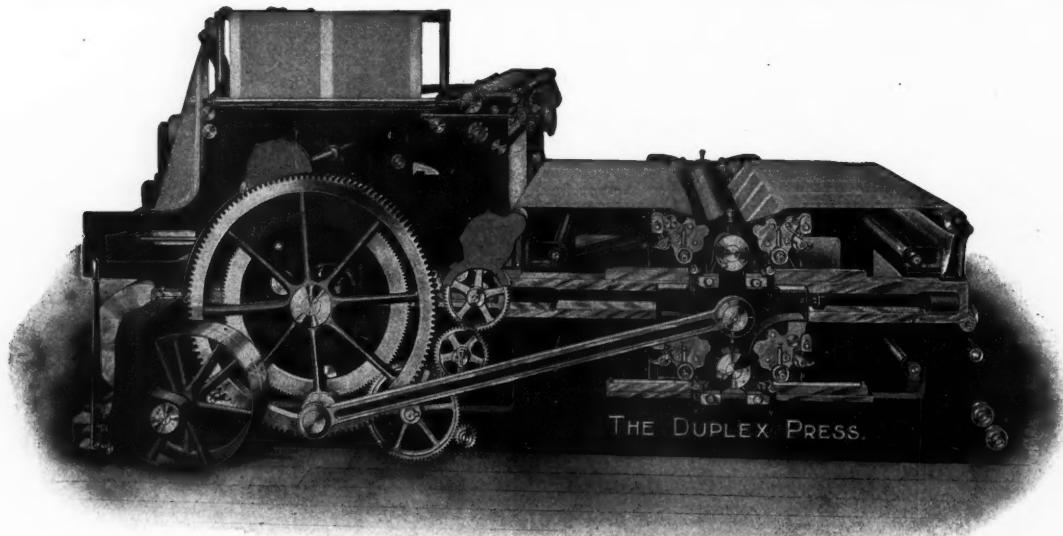
Hampshire Paper Company

We are the only Paper Makers in the World making Bond Paper exclusively.

South Hadley Falls, Mass.



THE DUPLEX



Flat-Bed Web Perfecting Newspaper Press

Prints 5,000 to 6,000 per hour of either 4-, 6-, 8-, 10-, or 12-page papers
WITHOUT STEREOTYPING

Warren, Ohio, *Chronicle*
New York, N. Y., *Atlantis*
St. Louis, Mo., *Amerika*
Second purchase
San Bernardino, Cal., *Times-Index*
Marion, Ohio, *Star*
12-page, second purchase
Marion, Ohio, *Mirror*
Wooster, Ohio, *Republican*
Long Beach, Cal., *Press*
Newark, N. J., *Freie Zeitung*
12-page, second purchase
Warren, Pa., *Mirror*
Braddock, Pa., *News*
Reno, Nev., *Gazette*
Twin presses
East St. Louis, Ill., *Journal*
Baden, Germany
Meadville, Pa., *Tribune-Republican*
Chico, Cal., *Enterprise*
Calumet, Mich., *Copper County News*
Steubenville, Ohio, *Gazette*
12-page
Belvidere, Ill., *Republican*
South St. Paul, Minn., *Reporter*
Phoenix, Ariz., *Gazette*
St. John's, N. F., *Chronicle*
Emporia, Kan., *Gazette*
Rock Island, Ill., *Argus*
12-page, second purchase
Paris, France
Two presses
Meadville, Pa., *Star*

Elberfeld, Germany
New York, N. Y., *Bulletino Della Sera*
Clarksburg, W. Va., *Telegram*
12-page
Guthrie, Okla., *Leader*
Winston-Salem, N. C., *Journal*
Riverside, Cal., *Enterprise*
Owosso, Mich., *Argus*
Huntington, W. Va., *Dispatch*

Independence, Kan., *Reporter*
Sterling, Ill., *Gazette*
Brantford, Ont., *Courier*
St. John's, N. F., *Telegram*
12-page
Oskaloosa, Ia., *Herald*
Ashland, Ohio, *Times-Gazette*
Santa Barbara, Cal., *Independent*
San Jose, Cal., *Times*
Twin presses
Waynesboro, Pa., *Record*
Trinidad, Colo., *Chronicle-News*
Tucson, Ariz., *Citizen*
Connellsville, Pa., *News*
Fitchburgh, Mass., *Sentinel*
12-page, second purchase
South McAllister, Okla., *News*
North Yakima, Wash., *Republic*
Hattiesburg, Miss., *Progress*
12-page
Tucson, Ariz., *Star*
Owosso, Mich., *Press American*
Edmonton, N. W. T., *Bulletin*
12-page, second purchase
Athens, Ohio, *Messenger*
Ft. Scott, Kan., *Tribune and Monitor*
Tulsa, Ind. Ter., *World*
12-page
Alliance, Ohio, *Review*
Berkeley, Cal., *Gazette*
Berkeley, Cal., *Reporter*
Twin presses
New Brunswick, N. J., *Times*

SOME of OUR RECENT CUSTOMERS

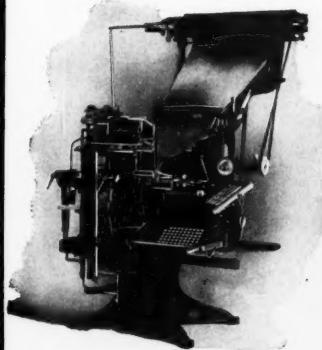
Mahanoy City, Pa., *Record*
Booneville, N. Y., *Herald*
Homestead, Pa., *Greek Catholic Union*
Aarhus, Denmark
New York, N. Y., *Chas. F. Stearns*
Phoenix, Ariz., *Republican*
12-page, second purchase
Athens, Greece
Cairo, Egypt
Lancaster, Pa., *Intelligencer*
Twin presses, second purchase

OUR CUSTOMERS WRITE OUR ADS.

DUPLEX PRINTING PRESS CO.

BATTLE CREEK, MICH.
DECEMBER 1, 1907

Another Mark to Hit



Quick-Change Model 5
Single Magazine



Quick-Change Model 4
Double Magazine

During our fiscal year which closed September 30, 1907, orders were entered for Eleven Hundred and Seventy Linotypes.

Of these, 571 machines were distributed among 488 offices which had never before used the Linotype, a large number of them going into strictly book and job offices.

THINK OF IT

1,170 is an average of nearly *four machines a day* for each working day of the year. This is a comfortable increase over our last year's record which included the abnormal demand caused by the San Francisco earthquake.

This magnificent business has been secured through the harmonious and aggressive work of our salesmen and agencies. It has been secured despite the ever current but never materializing rumors that this or that new machine, each one a world-beater, would soon be offered the trade at a price that would put the Linotype down and out. It has been secured despite the best efforts of those who already have something different to sell.

It has been secured because the Linotype is the only one-man composing and casting machine, because its possible output is at least one-third larger than that of any other machine, and because the quality of its product is beyond criticism by typographical experts.

This splendid showing is the best evidence we can offer you that

"The Linotype Way is the only way."

MERGENTHALER LINOTYPE COMPANY

NEW YORK
NEW ORLEANS

CHICAGO
TORONTO

SAN FRANCISCO
PARIS

SYDNEY, N. S. W.
WELLINGTON, N. Z.
MEXICO CITY

Parsons Bros.

TOKIO
Teijiro Kuroawa

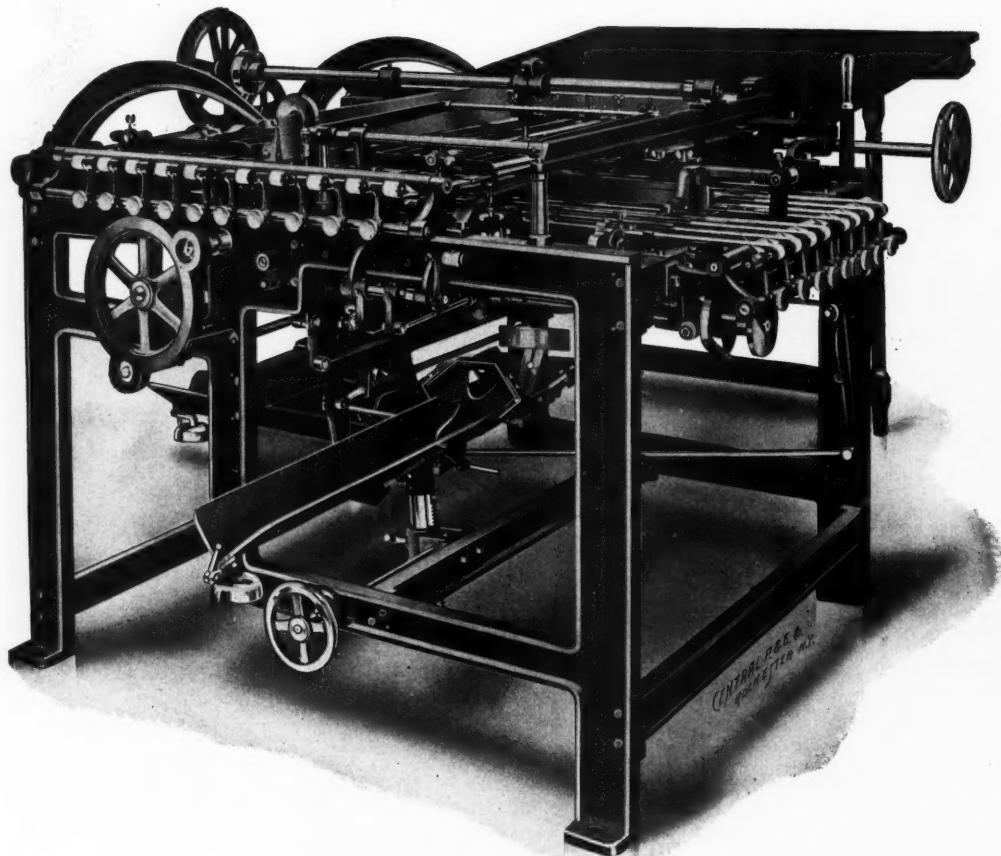
CAPE TOWN
John Haddon & Co.

HAVANA
Francisco Arredondo

BUENOS AIRES
Louis L. Lomer

No. 133
Catalogue and Book Folder
Another New One

WRITE FOR DETAILS



Made by

Brown Folding Machine Company
Erie, Pa., U. S. A.

New York,
Sturtevant & McIntire
150 Nassau Street

A g e n c i e s

London, W. C., J. Collis & Sons
42 Regent Square, Gray's Inn Road

Chicago,
Sturtevant & McIntire
355 Dearborn Street

I AM THE PEERLESS
THE PEERLESS
CARBON BLACK COMPANY
BLACK IMP



I am the Black used in
the ink that printed
The Inland Printer.
I am the pinnacle of per-
fection in making fine art
printers' inks.

I mix in varnish without
thickening—make inks
flow and distribute, and
print perfectly.

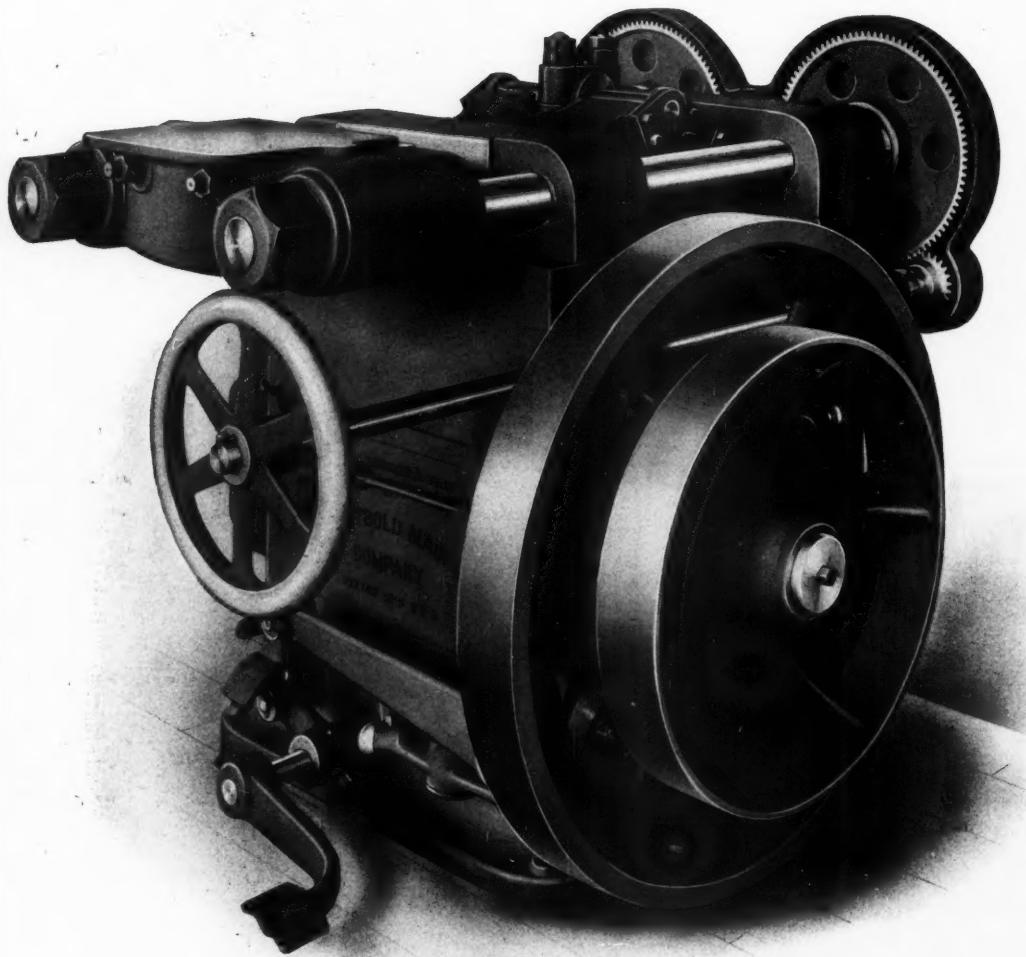
Send for my book—it tells
you what I am, who uses
me, and why you should
use me.

A sample package will be
sent to those who wish to
try me.

I am made by the Peerless
Carbon Black Co., of Pitts-
burg, Pa.

I can be obtained from
Binney & Smith Co.
81-83 Fulton St., New York, N. Y.

SEE IT WORK



Seybold Book Compressor

Will do the work of three old-style smashing machines. Eliminates danger of accidents.

Floor space required, $4\frac{1}{2} \times 5\frac{1}{2}$ feet. Requires 2 H. P. to operate.

Noiseless in operation. *Let us show you.*

THE SEYBOLD MACHINE COMPANY

Main Office and Factory, DAYTON, OHIO
NEW YORK :: CHICAGO :: SAN FRANCISCO

QUEEN CITY INKS
the PRINTER'S ROAD
to SUCCESS

ORANGE YELLOW, 610.

BLACK, 4386.

QUEEN CITY INKS will HELP YOU to SUCCESS

THE QUEEN CITY PRINTING INK COMPANY

KANSAS CITY

PHILADELPHIA

BOSTON

CHICAGO

CINCINNATI

DUAL-TONE REMBRANT BROWN, 2129.



The Queen City Printing Ink Company
CINCINNATI - CHICAGO - BOSTON - PHILADELPHIA - KANSAS CITY, MO.

We believe that every composing-room, large or small, should have a Miller Saw-Trimmer. We haven't room here to tell why.

We know every proprietor of a print shop large or small, would believe as we do, if he would give a Miller Saw-Trimmer a trial and let it tell why.

Write us and find out how you can try one for 30 days Free.

Miller Saw-Trimmer Co.
Milwaukee, Wis.

Onyx Covers

We have recently added to our popular line of Onyx Covers the following new styles

Mexican Onyx

Sardonyx

Malachite Onyx

Chalcedonyx

in Plate, Vellum, Crash and Repoussé—Crash finishes in 21 x 33, 60 and 80 pounds to 500 sheets. Put up in half reams. Send for our new Sample-book, containing the above, as well as a full line of the old favorites.

Onyx Bristol

Onyx Bond

22½ x 28½, 100, 120, 140 pounds.
In 100-sheet packages.

22 x 34, 32 pounds, in five colors.
In 500-sheet packages.

Half-tone Writing Paper

This is an extra-superfine writing paper prepared especially for half-tone cuts. It has a fine-grained, smooth surface that will take the ink readily and shows up the fine details of the cut most satisfactorily.

It is carried in stock in all the regular writing-paper sizes and weights.

Onion-skin Bond

Ravelstone

Keith Wove and Laid Linen

Wedding Papers and Bristols

Westlock

Chatham Bond

Vellum and Satin Tints

Dunbar

Cambrai Bond

Tinted Superfines

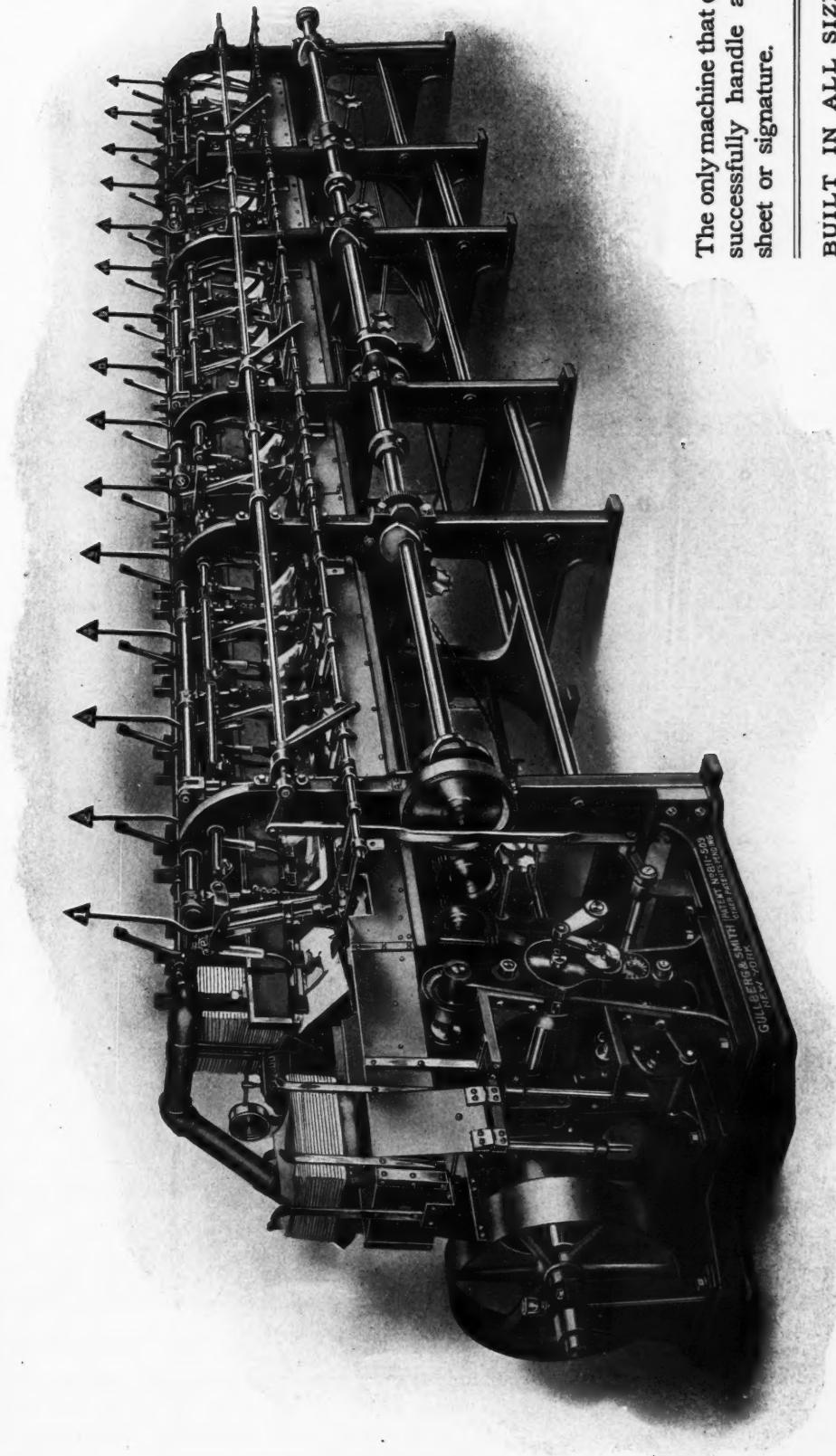
Naples Linen

Carthage Bond

Keith Paper Company

Turners Falls, Massachusetts

THE BOOK GATHERING MACHINE



The only machine that can
successfully handle any
sheet or signature.

BUILT IN ALL SIZES.

GULLBERG & SMITH, 478-80 Pearl Street, New York, N.Y., U.S.A.

CAMEO PLATE COATED BOOK PAPER

*An Achievement in Paper Making. The Only
Paper Having an Absolutely Dead Finish and a
Surface Suitable for Printing Half-tone Plates.*



PICTURES speak a universal language. With our present world-wide photography and the development of photo-engraving, the illustration of books, periodicals and commercial literature has become the central feature of printing-press product. Coated papers which have been made to meet the exactions for fine printing give brilliancy and detail in results, but it remained for the new paper, CAMEO PLATE, to add the true pictorial value of photo-mechanical illustration.

CAMEO PLATE is a coated paper made by a patented process. It has a dull surface, obviating the reflection of light which is for some purposes objectionable, and in certain classes of work it adds greatly to the quality of the result.

The remarkable results produced on CAMEO PLATE have attracted the attention and admiration of the most expert engravers, printers and publishers of America and Europe. It contributed to a depth of color and richness which have never heretofore been obtained in a single impression from half-tone plates upon any other paper.

In stock in both White and Sepia.

25 x 38 — 75, 90 and 110 lb.

28 x 44 — 90 and 110 lb.

32 x 44 — 110 and 130 lb.

CAMEO PLATE POST CARD

Cameo Plate Post Card has the same surface qualities as Cameo Plate Coated Book, and is especially suitable to printing souvenir cards or other illustrated work where stock of this thickness is desired. It takes writing perfectly with either pen or pencil. Carried in stock in 22½ x 28½ — 130 lb. White and Sepia.

Plain or printed sheets and other information will be supplied upon request.

S. D. WARREN & CO.

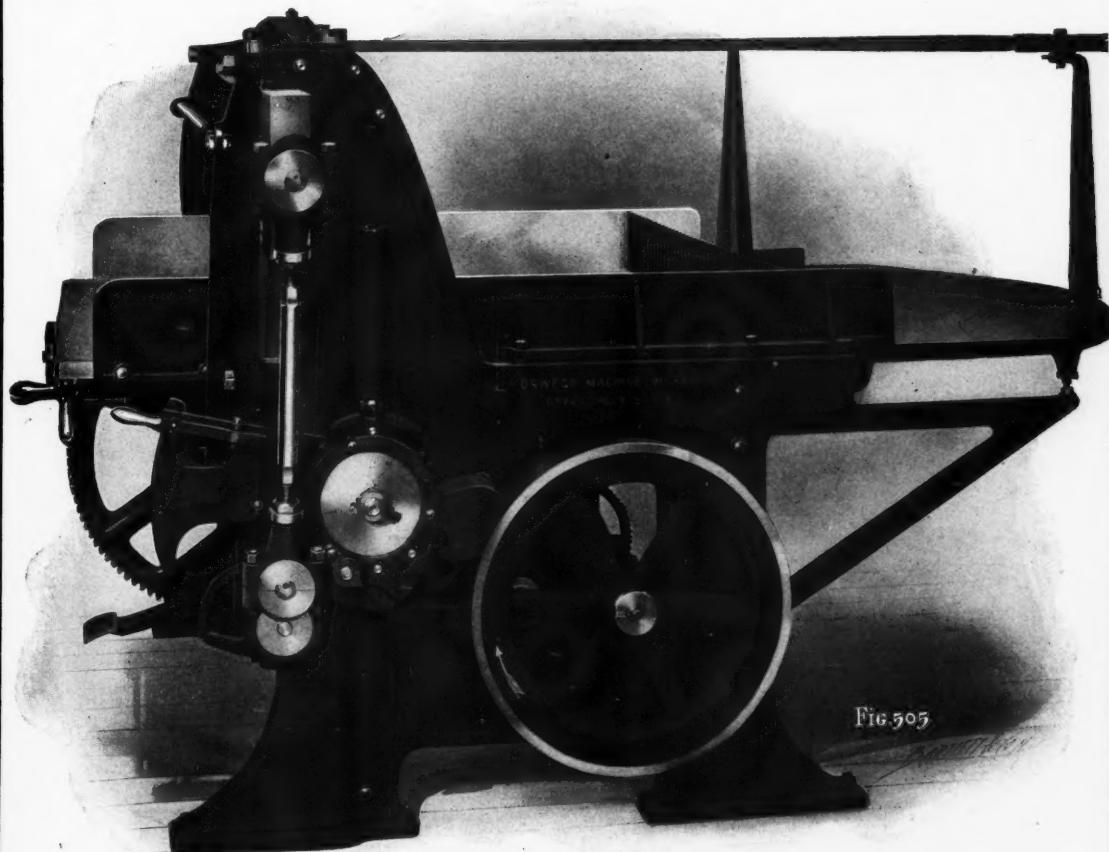
161 Devonshire Street, Boston, Mass.

CUTTING MACHINES EXCLUSIVELY

THE BROWN & CARVER --- THE OSWEGO

Do you know that at Oswego there is an organization of experts who think of nothing else but cutting machines; who, with the advantage of thirty-six years' experience, are devoting their entire energies to the problem of cutting accurately and with the least expenditure for power any kind of material or manufacture? To do this there are SEVENTY different sizes and styles of the BROWN & CARVER and the OSWEGO Cutters, each one with several improvements on no other, *and one of these cutters has features exactly adapted to your special needs.* A constant study of the latest demands of the trade and the immediate adoption of any feature that increases the efficiency of these cutters insure you always having the advantage of the latest practice and the latest improvements whenever you buy a BROWN & CARVER or OSWEGO Cutter.

We make from a 200-lb. 16-inch Bench Cutter up to a 9-ton 84-inch Automatic; Automatic Clamp, Semi-Auto. Clamp, Hand Clamp, Small Power, Hand Wheel Drive, Hand Lever, Bench Lever and Die-Cutting Presses.



THE BROWN & CARVER AUTOMATIC CLAMP CUTTER
is a tripler of production.

Get in touch with us — You will be glad of it.

OSWEGO MACHINE WORKS, Oswego, N. Y.

NIEL GRAY, JR., PROPRIETOR

NEW YORK OFFICE, 150 Nassau Street
WALTER S. TIMMIS, Manager

CHICAGO OFFICE, 277 Dearborn Street
J. M. Ives, Manager

Nothing is more valuable than time

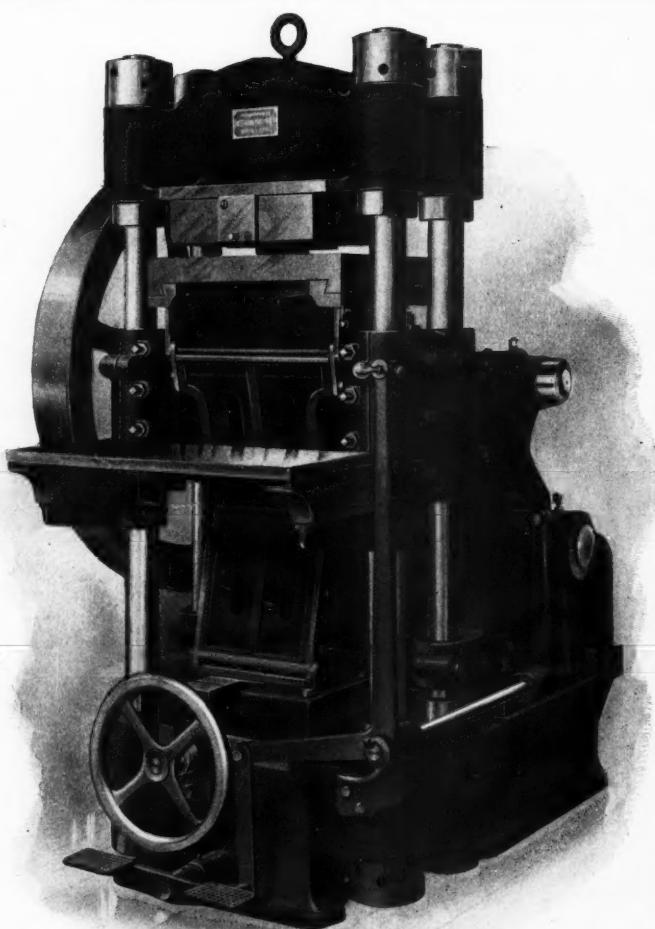
IF YOU CAN SAVE TIME YOU WILL ALSO BE SAVING MONEY

Our No. 8 FOUR-ROD EMBOSSE

which is specially adapted for Bookbinders' work, is A TIME-SAVER and will help you save money by turning out more and better work than can be done on other makes of machines

A Few Good Points

- Ease of operation ::
- Extreme evenness and power of impression ::
- Maximum of rigidity with a minimum of vibration ::
- Highest possible speed with the least expenditure of power ::
- Quiet in operation ::
- Easily adjusted ::
- Very durable ::
- Construction guaranteed and machine guaranteed to do satisfactory work



No. 8 FOUR-ROD EMBOSsing PRESS

This Machine

can not be excelled for bookbinders' work and will take in any size work up to 16 x 20



AN INKING ATTACHMENT

can be furnished for this machine that for general excellence is unsurpassed

SEND FOR descriptive circulars and prices

We have a catalogue full of TIME-SAVING machinery which we will gladly forward on request

The Standard Machinery Company

(SUCCESSORS TO GEO. H. SANBORN & SONS)

Main Office and Works
MYSTIC, CONNECTICUT

NEW YORK OFFICE
41 Park Row

CHAS. E. WHEELER
General Manager and Treasurer

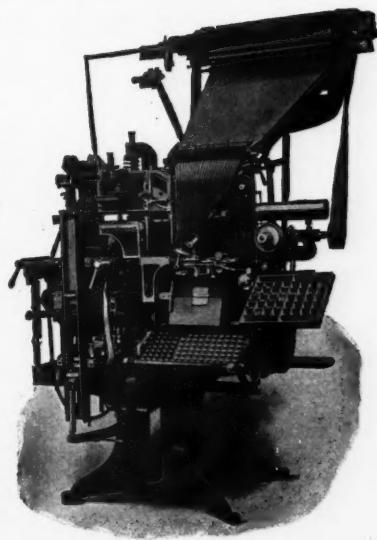
Address all correspondence to Main Office and Works, Mystic, Connecticut

Rebuilt Linotypes

Model 1, Two-letter Linotypes.
All worn parts replaced by new.
Guaranteed to produce as good
a slug as from a new machine.

Price, \$2,000.00, f. o. b. Chicago

Prompt delivery. All machines sold with new matrices and new spacebands. ¶ This is the only company that rebuilds Linotypes exclusively, that maintains a regular force of machinists and is equipped with up-to-date machinery. ¶ If you want other model Linotypes, write us. We may have what you want.



We have an Exclusive Special License

to use patented attachments in rebuilding Linotype machines. ¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the UNITED STATES.

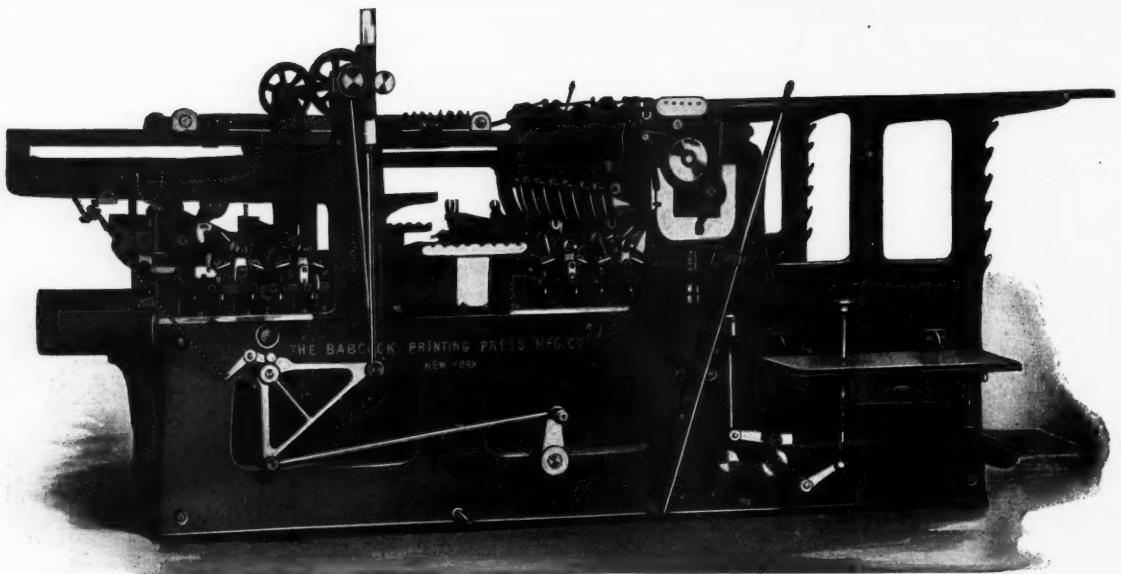
We are now prepared to accept orders for repairing Linotype machines or complete Linotype plants.

If you have a Linotype to sell
If you wish to buy a rebuilt Linotype } WRITE US

Gutenberg Machine Company

WILL S. MENAMIN,
President and General Manager.

545-547-549 Wabash Avenue, CHICAGO



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER
THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply Company, Seattle; Pacific States Type Foundry, San Francisco.

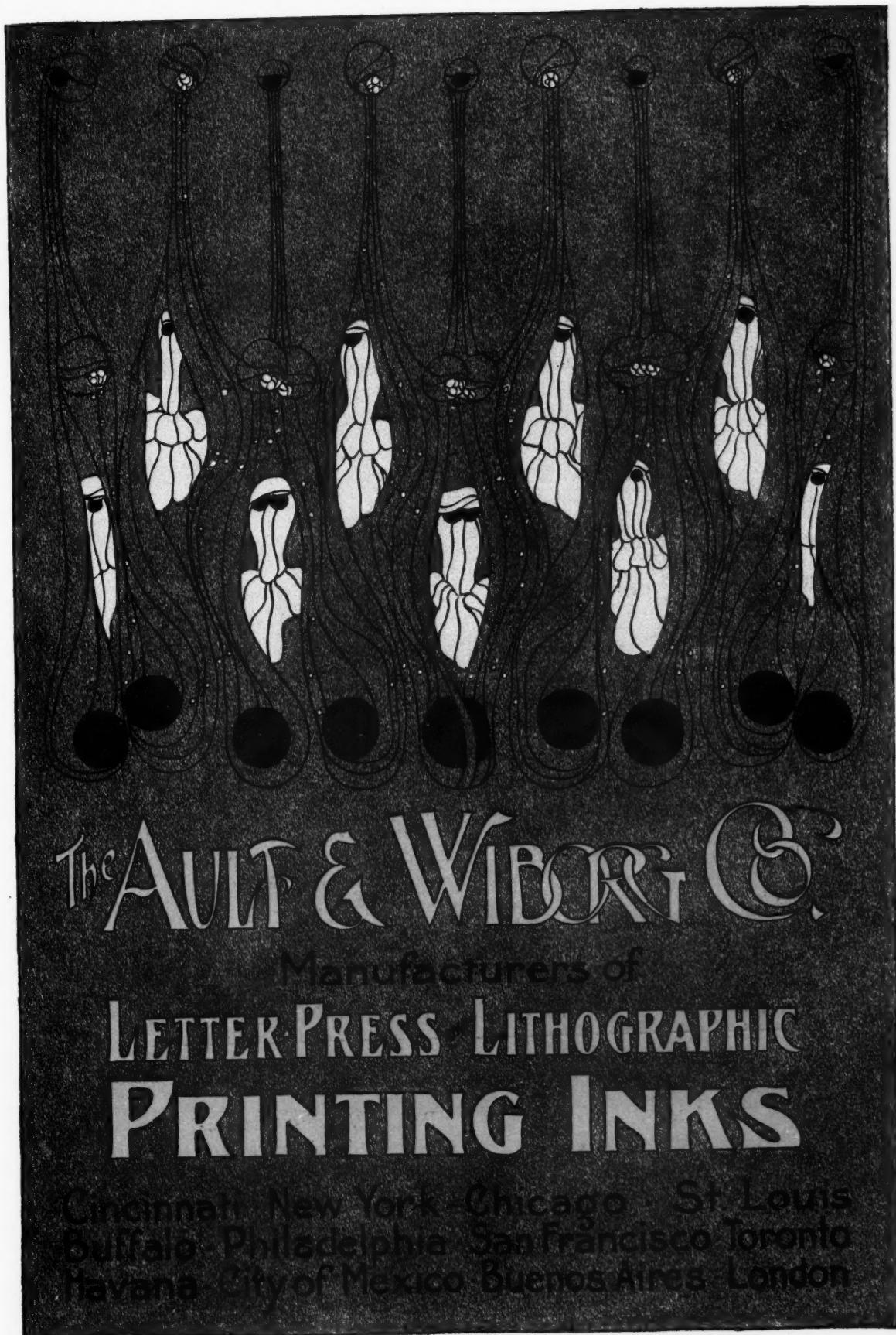
The Babcock Optimus

The Babcock Optimus

Though the demand for Optimus Presses is very great, it does not hurry our work in the least. We know exactly how much time must be spent on every press to produce that quality of high perfection that neither gives trouble nor wears out. To curtail this would bring only trouble upon ourselves. In protecting ourselves we guard our customers. The construction of each Optimus, therefore, receives just as careful attention in every part, just as thorough inspections and tests, as if the urgency were less. The increase in output is made by more men and more tools. This has quadrupled in the last few years. Superiority grows. Money cannot buy a better press.

The Babcock Optimus

SET IN BARNHART OLD STYLE NO. 8



The AULT & VIBORG CO.

MAKERS OF

LETTER PRESS LITHOGRAPHIC
PRINTING INKS

Sold in New York, Chicago, St. Louis,

Boston, Philadelphia, San Francisco, Boston, London,

The City of Mexico, Durango, Alton, London,



DUPLEGRAV INK A. 910-94.



Perfect Working Qualities
Slip-sheeting Unnecessary
Dries Hard Over Night

MANUFACTURED ONLY BY

**The Ault & Wiborg
Company**

CINCINNATI	BUFFALO	HAVANA
NEW YORK	PHILADELPHIA	CITY OF MEXICO
CHICAGO	SAN FRANCISCO	BUENOS AIRES
ST. LOUIS	TORONTO	LONDON

PEERLESS JOB PRESS

Peerless Durability.

Peerless Speed.

Peerless Comfort.

Peerless Impression.



The press having more up-to-the-minute improvements than any other on to-day's market.

The PEERLESS produces a perfect impression, as a result of a perfect Toggle. Note the diagram.

Get acquainted with the PEERLESS. Send for full history — a complete catalog, telling you how the press is made, and the splendid work that it will deliver.

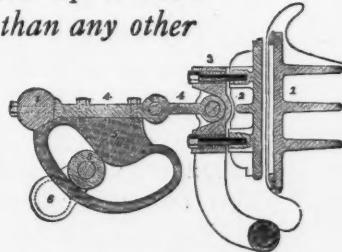


DIAGRAM OF WORKING PARTS OF THE
PEERLESS PRESS
1—Stationary bed. 2—Vibrating platen. 3—Platen yoke.
4—Toggle. 5—Gooseneck. 6—Large crank shaft.
7—Solid steel shaft to which large half of toggle is attached.
8—Revolving crank, with large roller, working in gooseneck.

Constructed substantially. Built to stand the test. High speed—no noise—no jar—is easily operated. Remember we have been building these machines for over thirty years, and each year have improved its mechanism.

If you want a perfect job press, let us send you our illustrated catalog telling you all about the six sizes.

PEERLESS PRINTING PRESS CO., 70 Jackson Street, PALMYRA, N. Y., U. S. A.

BUILDERS OF THE PEERLESS GEM POWER CUTTERS

Builders of the Cranston Newspaper Presses.

FOR SALE BY ALL DEALERS

Lieber's and A-B-C 5th Edition Codes.

Golding Auto-Clamp Paper Cutter

Strong
Reliable
Lasting



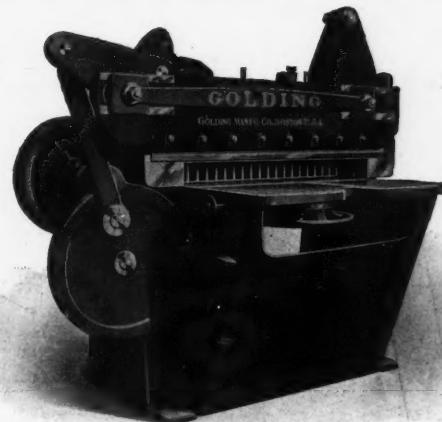
Box Base
Keeps trimmings off floor



Very Fast
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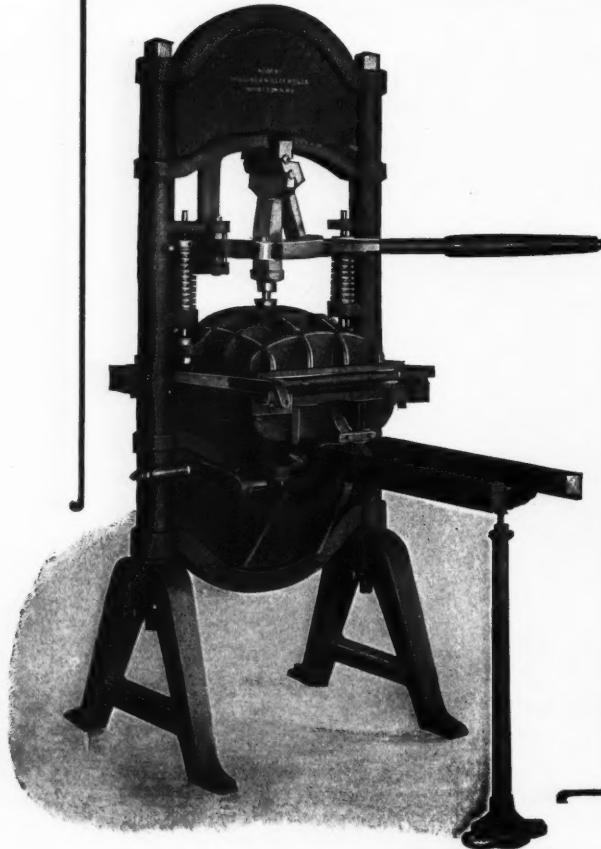
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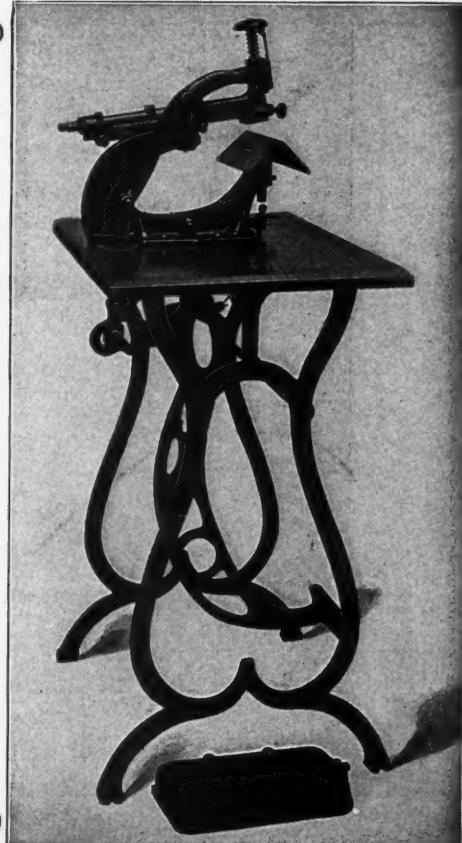
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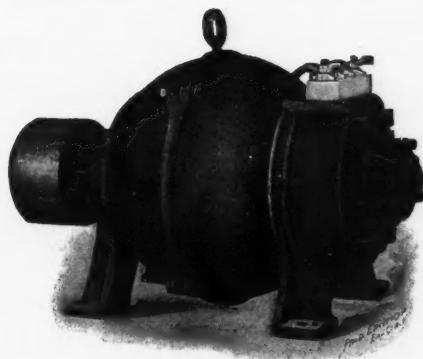
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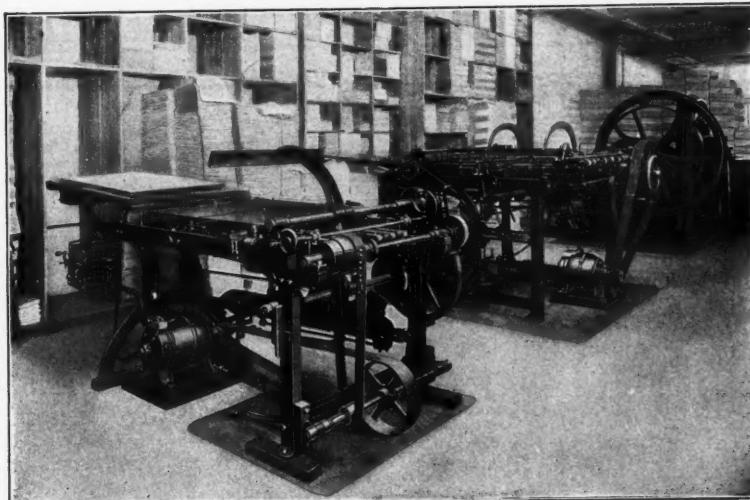


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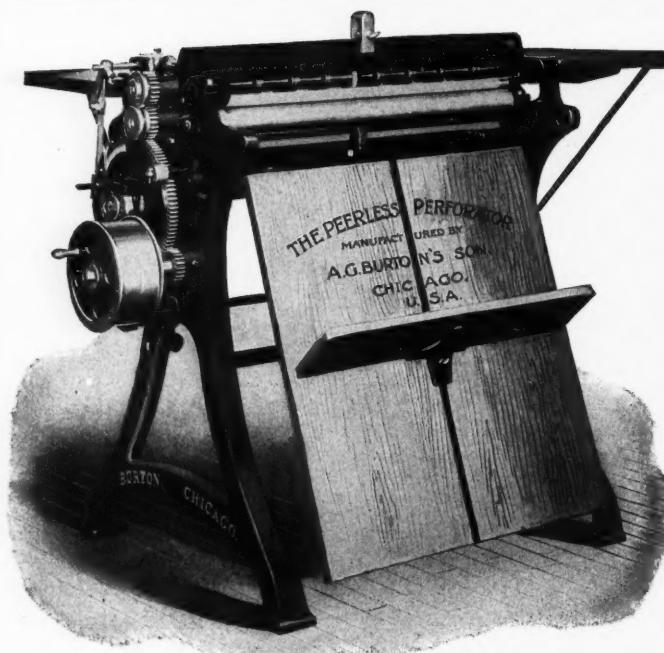
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Now
ready
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Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
3 rd NEW M.	10 th FIRST Q.	18 th FULL M.	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
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We guarantee pads correctly gathered, uniform color, uniform margins, perfect printing, full count, and with our reinforced method of gumming, pads absolutely free from breakage. Shipments made the day we receive the order.

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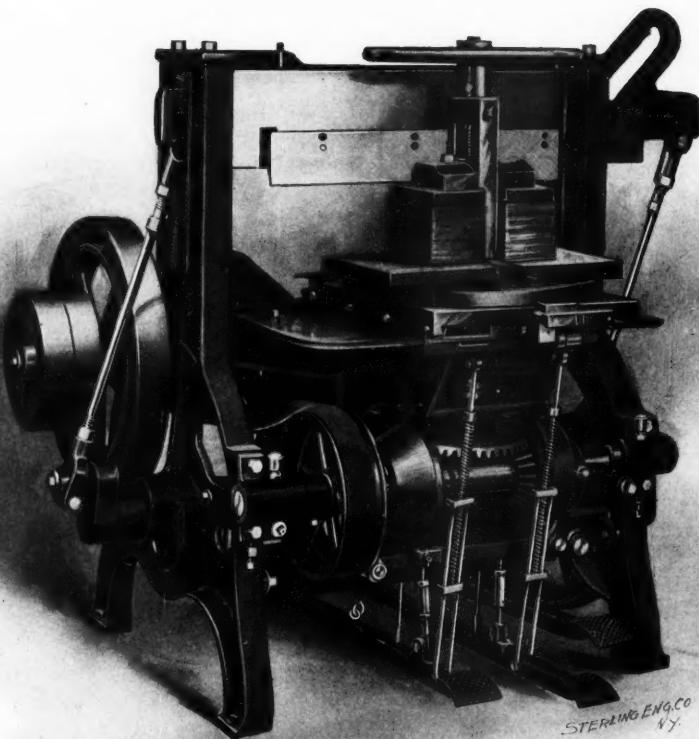
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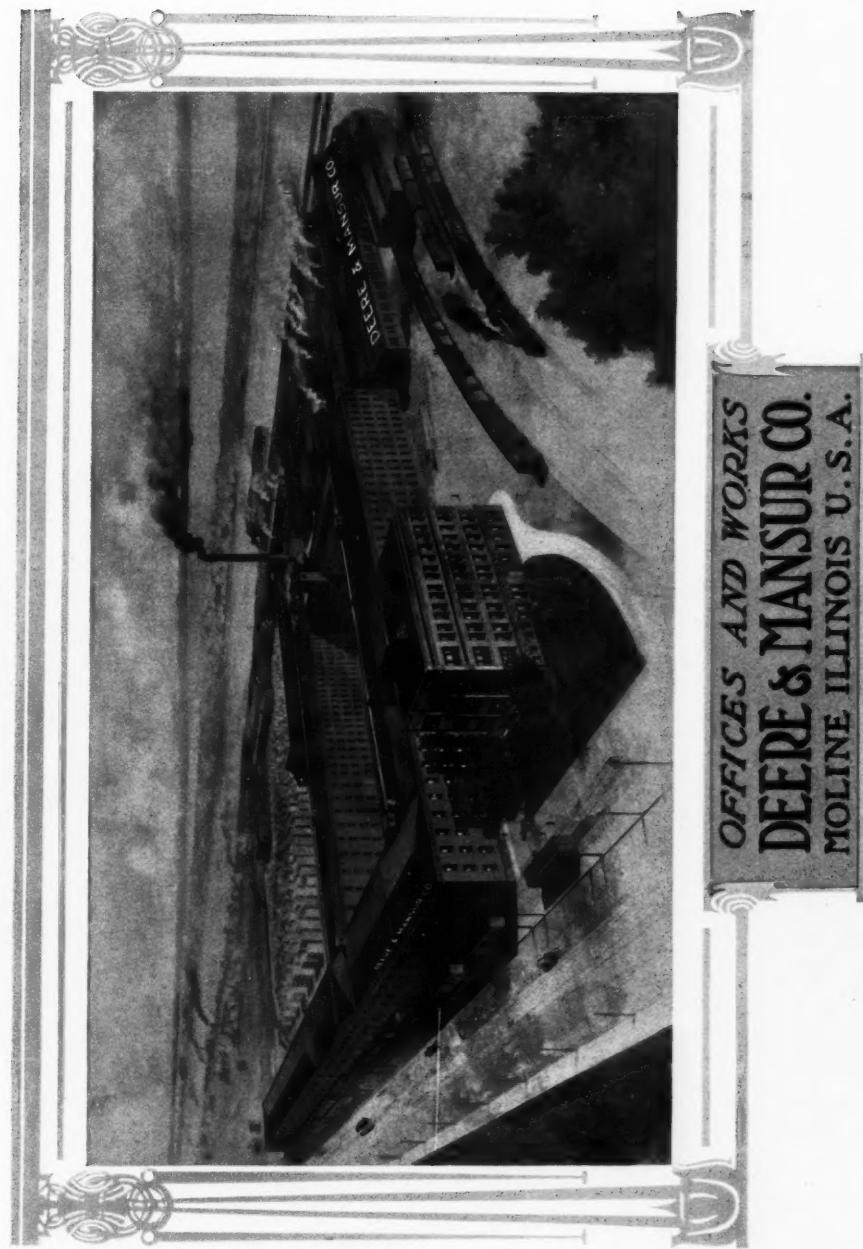
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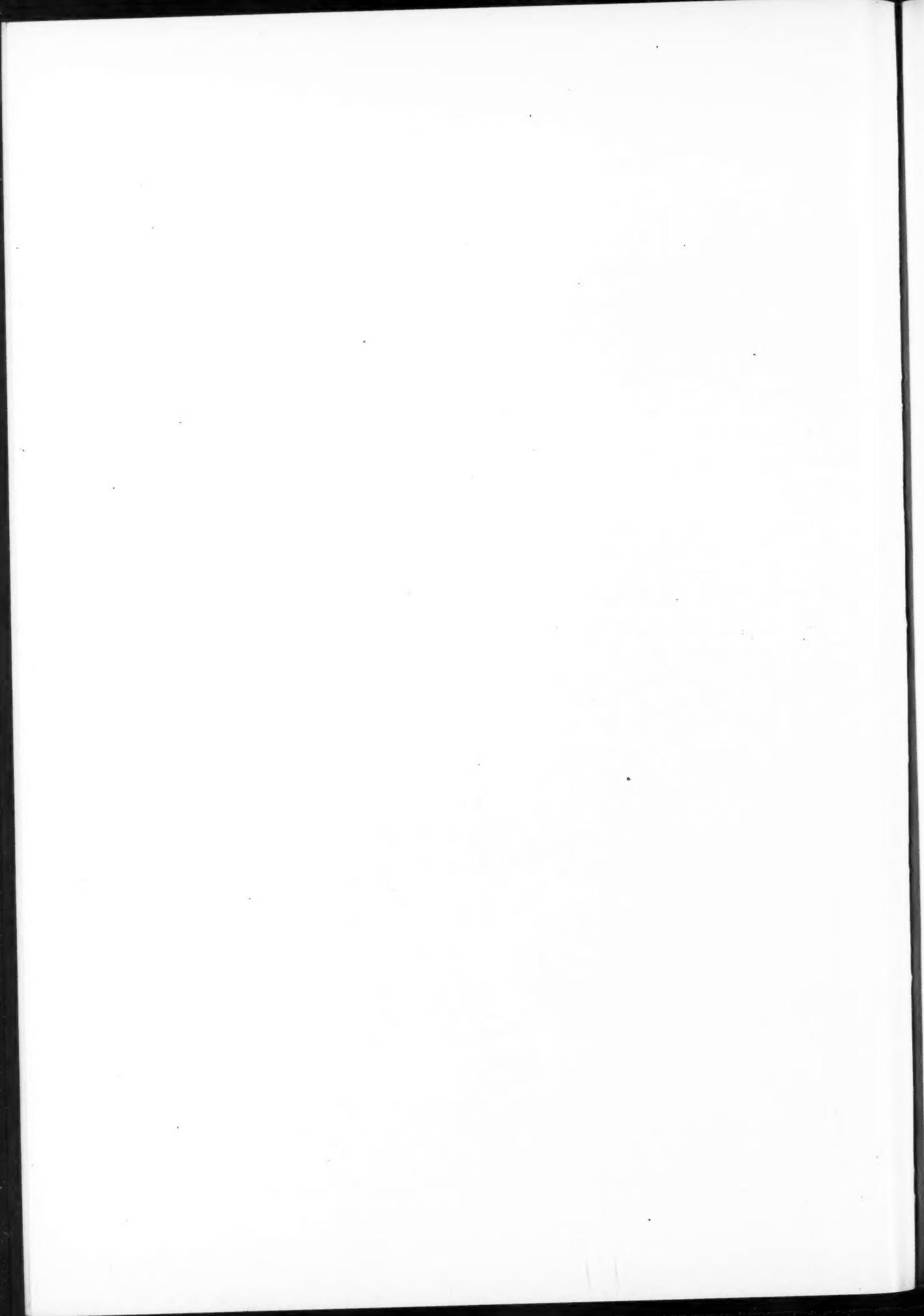
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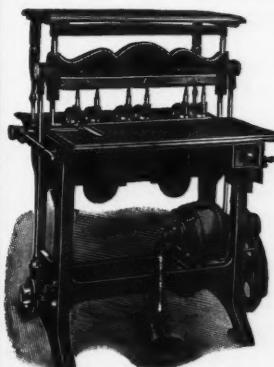
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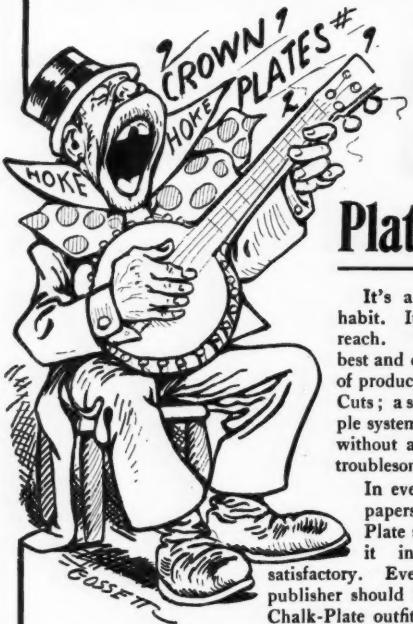
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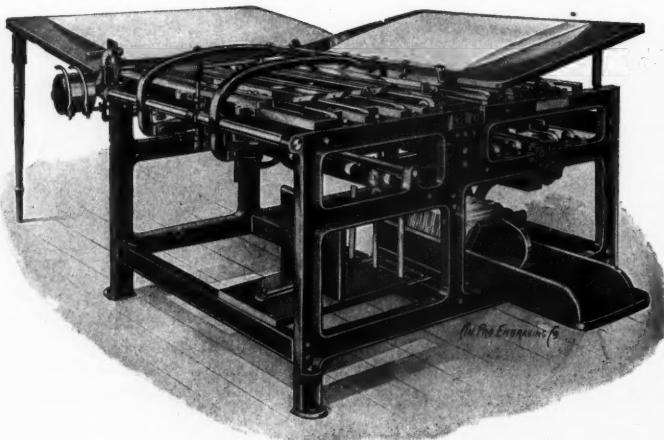
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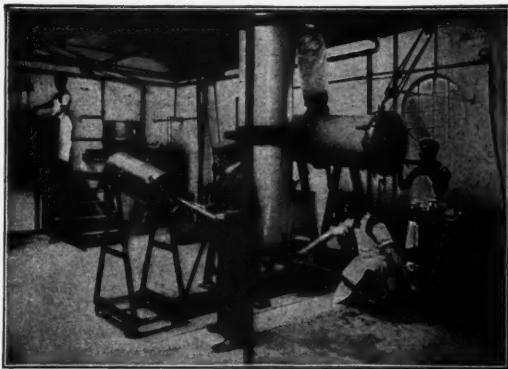
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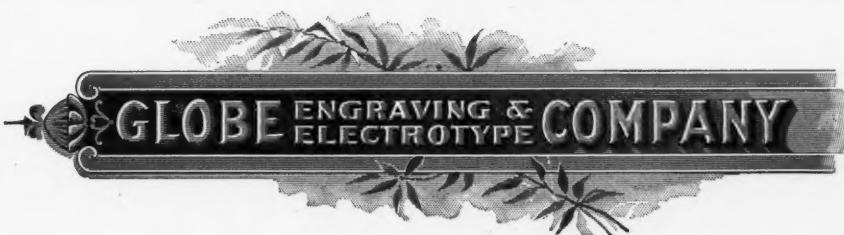
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44	14.61	14.68	15.32	15.67	16.02	17.98	18.36	18.77		
25	15.62	15.99	16.36	16.73	18.76	19.16	19.58			
61	15.12	15.48	15.84	16.20	17.94	18.33	18.72	19.10		
63	17.02	17.42	17.82	19.73	20.16	20.58	21.01			
39	17.79	18.21	18.64	20.62	21.07	21.52	21.97			
	18.56	19.06	19.44	21.52	21.99	22.46	23.01			
66	18.48	18.90	20.70	21.15	21.60	22.0				
86	20.32	20.79	22.77	23.26	23.76	24				
21	21.24	21.74	24.16	24.32	24.84	25				
16	22.68	24.84	25.37	25.92	26					
08	23.63	25.87	26.42	27.00	27					
21	23.60	23.00	23.50	24.00	24					
76	25.30	25.85	26.40							
45	26.45	27.03	27.60							
77	26.00	28.20	28.80							
53	29.37	30.00								
	31.79	27.2								
	32.79	27.2								
	33.79	27.2								
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	49.79	27.2								
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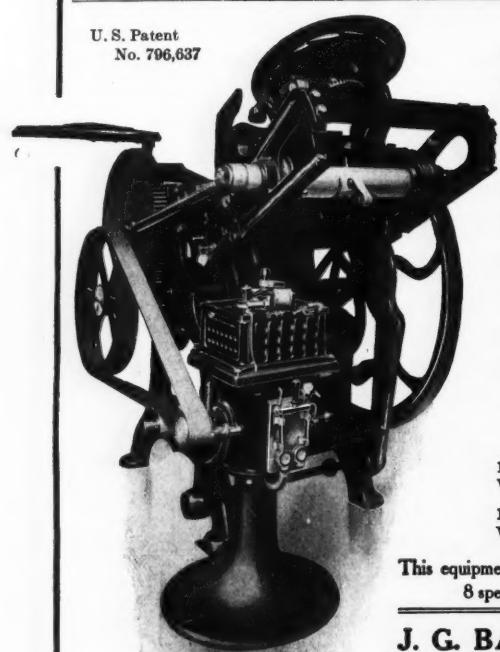
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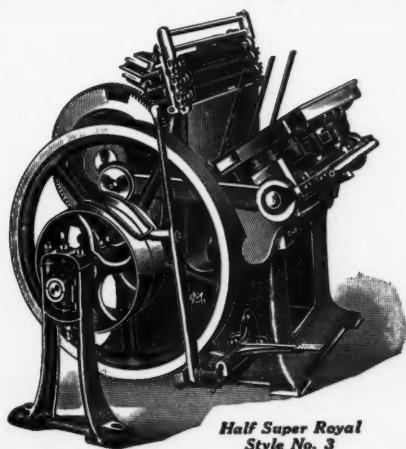
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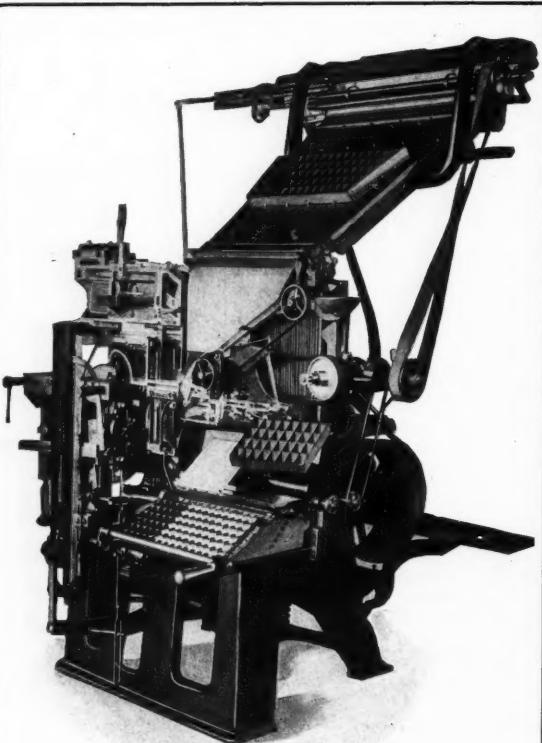
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The mechanism obviates any necessity for lifting at all.

Supported upon and extending from the left-hand side of the distributor support, around to the back of the machine, is a track upon which the magazine carrier runs lightly. Upon the support at the back of the machine revolves the triangular magazine holder, capable of holding three magazines.

Whenever it is desired to change the magazine the attendant locks the matrices in the magazine, disengages the key rods from the escapement verges, and lifts the swinging distributor entrance. Standing at the front of the machine he pulls a hand lever mounted on the column and raises the front of the magazine. At the same time he connects the carrier chain with the magazine lift bar. The magazine is then easily swung out from its position upon the distributor bracket and is moved upon the carrier to the back of the machine. Here the magazine is presented to the vacant space upon the magazine holder, and is mounted thereon with very little effort. Detaching the carrier chain from the magazine, the attendant swings the holder around until it reaches the desired magazine. To this he attaches the chain, and then replaces the magazine upon the machine, going through the reverse motions to those above described in so doing.

Send for our special Catalogue with illustrations and full description of the Quick-Change and all our latest improvements.

Canadian-American Linotype Corporation, Ltd.

Cable Address
TORTYPE, TORONTO

70-72 York Street, TORONTO, CANADA

More Canadian Testimonials

The Mail Printing Co., Toronto

TORONTO, CANADA, Sept. 13, 1906.

Mr. J. T. Johnston, Manager, Canadian-American Linotype Corporation, Ltd., Toronto, Ont.:

DEAR SIR,—Allow me to thank you for the prompt manner in which you supplied our firm with your new fourteen-point machine.

Your machinist must have made a record in putting up same, as he had it running on the paper in three and one-half hours.

Yours truly,

J. COULTER, Foreman.

The Mercury, Guelph, Canada

GUELPH, CANADA, July 29, 1907.

The Canadian-American Linotype Company, York Street, Toronto, Ont.:

DEAR SIRS,—The two-letter Linotypes which I purchased from you some months ago for the *Mercury* newsroom are working well. Practically from the time of their installation one of the former Rogers operators has been filling the position of operator-machinist and has had little trouble in keeping the machines in good running shape.

The new English brevier face which they cast has made a wonderful improvement in the print of the paper, and I have been able to turn out a great deal more matter for each operator than formerly. So well satisfied I am with the result of the change that were it not for the difficulty of affording room for another machine, I would have had it installed before this time.

Yours truly, J. I. MCINTOSH.

The Central Press Agency, Toronto

TORONTO, Nov. 14, 1906.

The Canadian-American Linotype Corporation, Toronto, Ont.:

GENTLEMEN,—In reference to your inquiry, we are delighted with the fourteen-point Linotype machine you have erected in our office. It runs perfectly, and the English matrices give the best of satisfaction, and we are producing from them the best stereo moulds we have ever made; this is owing to the great depth of the English matrices. We are sure every office that stereotypers will use your English matrices in preference to the American-made after giving them a trial.

Yours respectfully,

CENTRAL PRESS AGENCY,
Per F. DIVER, Manager.

The Courier, Brantford, Canada

BRANTFORD, CANADA, Oct. 13, 1906.

Since the installation of a standard machine in this office some months ago, it has been continually run by an operator without needing the services of an expert machinist, and has averaged in output nearly 50,000 a day.

F. D. REVILLE.

Agents for Argentina, Uruguay and Paraguay:
Serra Hermanos & Cia.
453 Defensa, Buenos Aires, Argentina

Agents

Agents for Brazil:
Societe Financiere et Commerciale Franco-Bresilienne
Sao Paulo, Brazil

Agent for Australasia:
Harry Franks
82 Pitt Street, Sydney, Australia

London, England:
Canadian-American Machinery Co.
8 Bouverie St., London, E. C., England

Agents for Chili:
La Petra & James
Calle Bandera 110, Santiago, Chili

Agent for Peru:
Don Pedro Martinto
Calle San Jose, Lima, Peru

Agents for Mexico:
National Paper & Type Co.
4a Providencia No. 1, Mexico, D. F.

Agents for Cuba:
National Paper & Type Co.
46 O'Reilly, Havana, Cuba

Canadian-American Linotype Corporation, Ltd.

Cable Address
TORTYPE, TORONTO

70-72 York Street, TORONTO, CANADA

The Old Finials

Here's romance in their arabesques,
their scrolls and leafage quaint,
The monks with combs, the Grecian urns,
watched by some haloed saint;
Great baying hounds with branching tongues,
small cupids, bare and plump,
The rampant coiling dragons, the Triton with
his trump.

Were ever such turbed dolphins in all
the seven seas!
Such fruitful horns of plenty, such
hives and busy bees?
Yet Solomon and Solon, with Homer to
assist,
The meaning of their symbolism never
could untrust.

The pages might hold dogmas dull or
essays on free-will
And grudge the scanty spaces the
finials must fill.
But reader's turned from logic to see the
satyre's grim,
Or gazed on lounging Hercules in shaggy
lion-skin.

The ancient master-builders carved
upon cathedral spires
Small grinning imps and gargoyle's
to mock our serious sires,
So kindly printer's-devils dared the reader's
hours assuage
With mirthful myths and marvels, in the
Finials' golden age.

Tudor Jenkins



The Inland Printer

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ART AND THE PRINTING CRAFT.

NO. I.—BY THOMAS WOOD STEVENS.



In all the discussion about the need of technical education, and the precise results to be obtained from it, nobody seems to question that compositors of sound and sane training are to be produced by its development. Men capable of good and artistic typography are desired. So we see clearly that artistic principles must be taught, and that the printer of to-morrow must know more about art than the printer of to-day. It happens, however, that no one has told us, thus far, just what it is that the printer needs to know about art.

Like many problems of this sort, the mere statement would make a fairly thick volume. It takes so many words to tell a little about so elusive a subject. But we can, in a few papers, suggest the directions which this study must take, and outline at least a few of the fundamentals: the printer of to-morrow must understand, in some measure, how his work is really connected with the fine arts, what he can draw from them for his own use, and how the actual art expression of his craft is defined and limited.

When you consider the various handicrafts of men, from the early and elementary practices of pottery and weaving, up to the comparatively modern craft of printing, you find that each stands in some relation to one of the major arts. Sometimes it is directly dependent; sometimes its usefulness gives it freedom; in a few cases it reaches out toward several arts.

The general principle of design is required of a great list of crafts. So, for the matter of that, is executive skill required, but the principle of skill is integral with the craft in which it is exercised. A wood-carver is not a better workman because he can also weave rugs. His manual proficiency is not increased by his knowledge of

another set of tools; in fact, it may be diminished thereby. On the other hand, his invention, his design, his taste—all his virtues except pure skill—may be increased by his versatility. But as a carver of wood, it would be as useful to him to know a few theoretical principles of textile design as to be a competent weaver. And obviously it would cost him less.

Similarly a printer may profit by a wide knowledge of other trades and of the arts, but it is not essential that he be able to practice any line other than his own. The principles of the arts are good for him, not the processes. I know a compositor who, tiring of his trade, has become an artist's model; he has learned about all the tricks of the painters, but none of their principles. Now that, with advancing years, his figure is losing its charm, he is coming to be a bit seedy and out at elbows. He knows ever so much about how such and such a painter lights his model; how certain illustrators prefer their poses; he is a perfect gazette of art-gossip, and will tell you that he knows the art game down to the ground. But he can't get back at his trade. His grip on art was taken left-handed. This is a melancholy digression—let us return to our theme.

The art of architecture has subordinate to it a great array of industries which we call the building crafts, and which, when we include their economic phase, we speak of as the building trades. Now printing stands in a similar and necessary relation to the art of literature; it is subordinate, in that it can never be creative, but must always serve as a medium, a carrier, of thought. But has it no other ties?

Clearly it is related, as are all the graphic arts, to painting, or at least to that phase of painting which we call the decorative.

Less clearly, but not less certainly, it has kinship with architecture. These consanguinities are worth a little study. To be perfectly frank about it, however, this study will not increase the man-

ual skill of any man; it will not make him more accurate, nor more swift. But it will help him to a sound critical judgment, and may add to the province of his invention.

Even from the money-getting standpoint, I hold that it is worth while for a printer to know where his craft stands in relation to the various activities of men. It is essential knowledge, as distinguished from cultural. Its immediate end is to take work out of the studios and put it into the print-shops; to give certain tasks which most houses depute to designers into the hands of compositors, to the advantage of both. This tendency is toward a healthful state of the craft. (A healthful craft is one in which continual invention within the limits of a contemporary style is practiced. The reverse is shown, for instance, in French decoration of the middle of the nineteenth century, which produced work in all known styles, but had no style of its own.)

That this matter may be discussed freely, we must agree upon one or two fundamental postulates. We must agree that our discussion shall deal with printing in its aesthetic bearing; that it is not essential for any work of the craft to be wholly devoid of beauty.

At this idea the commercial printer smiles. Speed, speed is the thing, he says—let beauty take care of itself. And he is right. But along with speed he needs style, and when the concept of style is attained, no more time is required to put it into the most utilitarian business of the composing-room.

Pause a moment. Every piece of work you do as a printer must make its appeal through the eye of the user. It has no other way of reaching his senses, no second route to his brain. Obviously, then, it should please the eye.

Elementary, of course. But the same thing applies with even greater force to the art of painting, which has no proper utilitarian motive. And yet so important a body of artists as the Royal Academy has let slip this simple notion for about a century, and the work of the academy for all that time, the ingenious, narrative, poetical work of many high-flown painters, is now in the very rag-bag of art—the scorn of painting-men the world over. And if this could happen in such a company, what shall we expect of a craft which has to serve and be subordinate? The excuse holds, if you care for that kind of logic. But let us retain our postulate: it is not necessary to do work that is intrinsically ugly.

But, says the utilitarian, would you have an artist to design a common flyer? Far from it. I would have you employ your artist only on work where he is needed, and that will grow less as the style of your work rises. But the compositor

must be employed. It is in his power, as a competent craftsman, to do the job far better than the commercial artist, because it is his trade. Why should he not do it?

Let us have a few plain words on the subject of commercial art. First, is there any such thing? I think it doubtful. There is good and bad art, good and bad craftsmanship. The word "artist" has come to have all sorts of anomalous meanings and shades. A barber is a barber, but a "ton-sorial artist" is a joke. The designing of costume (to take an instance not so far from our line), is an art; a minor one, to be sure, but a genuine art, with the centuries behind it, and sculpture at its elbow. The drawing of the human figure is one of the perquisites of an artist. Put the two together. But—and here comes in the folly of it—will you apply to the man who makes a drawing for the fashion-plate of commerce, the boneless lay figure with the last inanity of the tailor spread upon it lengthwise—will you apply to the person who produces this thing the word which you hold good enough for Rembrandt or Titian? Confusion, no less. We can accept the term as a trade usage, but not seriously. And in the same way we may examine the product of modern "commercial art." Much of it we find to be good craftsmanship; some of it could be better understood and more fitly executed by a good printer; and a great deal of it we find to be an excrescence, without which the craft would be more dignified, and the artist better employed.

All this is about the words, the mere labels. We shall come later to the facts they represent. The labels are significant. They show that we have in our midst workers who trick themselves out with all the verbal finery and ostentatious fraud of the "ton-sorial artist." It is no longer profitable enough or honorable enough to be a good craftsman. Is this a symptom of health in the craft?

In the best days of the various minor arts, the active workers have almost always had the active coöperation of great artists. Michael Angelo, sculptor, poet, architect, painter, was not above the designing of jewelry and craftsmanship. In printing, we find that the great house of Plantin, at Antwerp, is crammed with the lesser works, on copper and wood, of Rubens. The artists of our own day are not above these men, but the craftsmen do not get so near to them.

In the Chateau at Chantilly, cherished along with drawings by Rafael, and works of Clouet and Botticelli, is a series of illuminations, or colored illustrations, by Jean Fouquet. They are framed separately, not in a book, because they are great works of their class—works of an old master—and it is good that they be seen by all who come.

A book, you notice, was a good enough place for Jean Fouquet to put his work. If men called him an illuminator, he was content. But if you care to hold his work beside that of many of the best painters of his day, you will find that he had no cause to be ashamed of it.

When printing was invented, it succeeded to a rich heritage of style—to the treasures of illumination and calligraphy. From the aesthetic standpoint, we have had only retrogression ever since. Speed we have attained, and vast utilitarian advantages, but not beauty. One of the reasons for this is the fact, which can scarcely be questioned, that we have divorced our craft from the arts, and have then, feeling the weakness of our position, set up new and false standards, tinselled gods, and have bowed down to them. From the friendship and counsel of Durer and Fouquet and Rubens, we have descended to the ministrations of the commercial artist. . . . Mind you, we do not quarrel with the commercial artist. But let us understand him in his true light, and let him raise his work until it can stand without the qualifying adjective.

Technical education, in our own day, tends to perfect the skill of the workman, to improve his handling of tools and materials. Also it attempts to show him something of design. The first step in this direction is always to compel him to recognize the value of simplicity, the beauty of it, and the money-making power of it. Carried to its logical end, it must sooner or later explain to him the reason for this excellence, and that explanation, when fully made, will give him the aesthetic basis of style. It will reestablish his relation with the fine arts.

It must be understood that it is never regarded as necessary that the printer make pictures, or build houses. But certain principles of picture-making and house-building appear in all the best job composition. Therefore some understanding of the principles of art is desirable. But the arts are baffling to the untrained eye, their processes are mysterious, and their disciples are more able in demonstration than in lucid explanation. If we wish to know about them, we are told to work at them, or to read the books about them—very difficult ways to acquire the particular and limited knowledge we need—yet we must make the plunge somewhere. The technical educator must select for his pupil the principles which must be known, and put the workman in the way of learning them.

And what are these principles? Let us endeavor to select and explain as best we can the simplest and most essential of them. Let us understand that we are to take them for what they are worth, and make of them what applica-

tion we can. The simplest application is enough to enforce thought; the mastery of them is the possession of only the few, the men who make the styles which the printing trade accepts and follows.

From architecture, we may take inspiration in the direction of character. Our letter-styles all have their analogies in types of architecture; and many of them, as the student of lettering soon finds out, have been evolved for architectural uses, and were so applied long before printing was invented.

Also in architecture we find the most complete development of the idea of beautiful proportions, and the most perfect body of laws in regard to proportion work. This surely is worth our attention, since many of the printing problems are in this field.

Here we find one other line worth our attention. Architecture has, by its age-long use of sculptured ornament and mural design, formulated many conceptions of conventional ornament; and has proven the superiority of ornament which has an obvious relation to structure.

From all these phases of architectural study we may take abstract ideas, and work them out in our own medium. And it is always necessary to recognize that we are printing, not building, and that the limitations of our medium must not be passed. The abstract idea we may use; but never the architectural means of its expression.

Much of our work requires the use of color, which is peculiarly the province of the painter. Why not go to him for it, rather than stumble along with a few rules-of-thumb and our own untrained color sense? We are not required to use color as the painter uses it, but his limited harmonies are available to us, and we can not, out of our inner consciousness and inventive genius, make anything so good. From painting, too, we may learn something of decorative composition; and from the painter's concept of values we may learn something about the carrying power of our own materials.

This, then, is the field we hope to enter. The knowledge of art which we may as craftsmen possess can never stand in our way, and we may be sure that it can be made to serve us. The knowledge for its own sake, for the sake of the enjoyment it gives, is another matter. That is cultural, and of necessity individual. With it the technical educator has little to do. The printer, however, even as the artist, needs to know more than he can do. He should appreciate where he can not perform. Only in this way can his performance grow in quality. To practice one art, it is best that we love and understand a higher one.

(To be continued.)

Written for THE INLAND PRINTER.

SOME SIMPLE TRICKS OF THE TRADE.

BY C. A. BYERS.


In presenting the following to readers of THE INLAND PRINTER, no claim for originality or newness is made. To the majority of the printers of considerable experience, the "tricks of the trade" here given may be old. To others, however, a few at least will be new, and therefore these efforts of mine appreciated.

BOOK-PAGING.

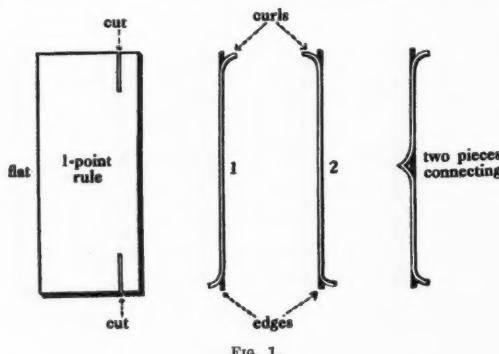
In making up book pages, without a border, much time can be saved by placing a mark on the rim of the make-up galley to serve as a length-gauge. This saves the guessing and the frequent use of the line-gauge.

MAKING PARENTHESES.

Occasionally it is absolutely necessary to have parentheses larger than any the office affords. Frequently one finds an office otherwise well equipped, but with no parentheses as large or larger than eighteen-point. A simple way to meet the demand in such a case is to shave away the halves of two cap O's. This can be done in offices where large fonts of monotype are cast, with no loss to the office except in the matter of time.

MAKING BRACES.

Nearly every printing-shop is short on braces. A sufficient number of these necessary things of



the required lengths is seldom found. To be always able to overcome this difficulty, some resourceful printer has devised the following means illustrated in Fig. 1: To make a brace of any length required, take two pieces of one-point rule, each one-half of the length of the desired brace. Take an old pair of scissors and cut into each end, near the top — say, eight points from the top edge — and to a depth of from six to twelve points, according to the length of the brace. The ends of the top edge will curl slightly, which will leave one piece of the rule the proper shape to

form one-half of the brace. To make the other half, it is only necessary to reverse, with tweezers, the curls on the other piece of rule. Put the two pieces end to end and the brace is completed. To make the center fit together better, however, a little shaving on those ends will suffice.

REGISTERING COLOR CUTS.

To "make up" the second of a two-colored job, that is composed of two or more irregularly

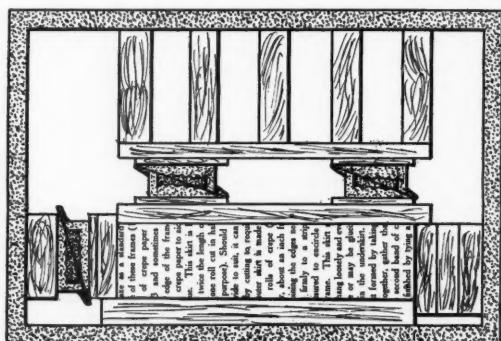


FIG. 2.

mounted cuts, much time, measuring and trouble can be saved by the following process: Take a proof of the first form and wet it thoroughly with gasoline. Place the cuts of the second form on the make-up stone, lay the gasolined proof over them, and then move the different pieces until they register, which can be easily done by the proof being transparent. When the cuts are thus properly placed, material may be carefully placed around them. Lock up, and gasoline and try the first proof again to be sure that the form is all right.

KEEPING QUOIN FROM SLIPPING.

To keep quoin from slipping and working loose on a cylinder press, during long runs, a large buckshot dropped into the key-teeth will serve as a locker.

FURNITURE SAVING.

When locking up a long narrow form in a wide chase, a great deal of furniture may be saved by placing a number of the pieces crosswise, as illustrated in Fig. 2.

THE EDITOR WAS INTERRUPTED.

When a stranger comes into a town and butts into every conversation he overhears between gentlemen, and insists upon airing his opinion about local conditions and affairs and the inhabitants of the place, and other subjects of which he is equally ignorant, it's a mighty safe bet that the fellow is either a fool or a white-livered skunk, whose propensities for "butting in" has forced him to hike from his own town, and that he will either be treated with the contempt he merits or that some self-respecting man will forget himself and give the butter-in a swift kick that will teach the smart Alick the real position he occupies in the world.—*Ada Democrat, I. T.*

Written for THE INLAND PRINTER.

THE PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS.

NO. XXII.—BY N. S. AMSTUTZ.*

(5) WOOD ENGRAVING.



In order that the reader may be able to see for himself the various stages through which wood engraving has passed from its earliest inceptions to the present day, a series of historic illustrations have been reproduced.

As stated in the November number the supposition is that the art had its origin with the Chinese. The early Egyptians also used wood stamps with engraved hieroglyphic characters, which were cut into the face of the wood so that an impression taken therefrom produced raised

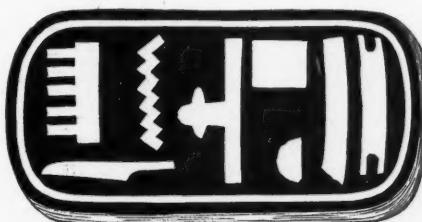


FIG. 126.—Early Egyptian brick stamp from Thebes.

characters on a flat ground. Such an "engraving" is shown in Fig. 126. The fact that these early stamps were used has been established by their discovery in the tombs of Thebes and other places. The illustration represents the face of

to impress their various pottery products. Von Murr, in his *Journal on the Art of Wood Engravings*, referring to the Romans, says, "Letters cut on wood they certainly had, and very likely grotesques and figures also, a hint of which their artists might readily obtain from the colored stuffs which were frequently presented by Indian



FIG. 128.—French initial, 1622. From original in author's possession.

ambassadors to the Emperor." Pope Adrian I. as well as Charlemagne used stamps to represent their monograms for affixation to documents. Figs. 127 and 128 are zinc-etching reproductions from specimens in the author's possession printed in Paris in 1622. Fig. 127 shows the effects of cross-lining. Under the microscope the angular incisions by which the cross-lining effect was produced are clearly visible. It should be observed that very little if any change in the individual characteristics of specific lines are noticeable on this specimen. This is especially true where parallel lines are used for the representation of shadow effects. On the other hand, in Fig. 128 single lines which vary in width are clearly discernible in the representations of leaves which form an accessory to the initial letter "E."



FIG. 127.—French headpiece, 1622. From original in author's possession.

such a stamp found at Thebes. It is $2\frac{1}{4}$ inches broad and 5 inches long, with the ends rounded as shown, and on the back is fastened a rigid handle for holding the stamp while an impression was being made.

The British Museum at London and the Louvre at Paris contain numerous bricks bearing impressions, some in relief and some formed intaglio. The Romans also used stamps of a similar order

Fig. 129 illustrates an early German engraving referred to in the November INLAND PRINTER on page 213. It is entitled "St. Christopher," and bears the date of 1423. As previously stated, the representation of the three doors in the subject by means of line shading is a departure from early specimens. The peculiar treatment of the doors and the roof of the distant building has some of the peculiarities of fairly modern work, especially the roof wherein one is able to observe white dot stippling.

Fig. 130 is an English specimen of 1476—

*Member of the Royal Photographic Society and Society of Arts, London; Principal of the Inland Printer Research Department, Chicago, and Associate Member American Institute of Electrical Engineers, New York.

sixteen years before the discovery of America by Columbus. It is entitled "The Armed Knight," and is interesting from the fact that very coarse or open cross-cutting is used to a limited extent.

Fig. 131 is a reproduction from a specimen in the author's possession taken from a "Treatise of the Mechanical Powers" published in London in 1733. It is interesting as showing the use of line shading on the wedges A and B, and especially interesting because of the variations in line widths noticed on wedge A, the engraver evidently having in mind the representation of a metallic surface. Fig. 132 is a tailpiece in reduced size of one of Bewick's cuts. This represents a winter scene with an overcast sky, and shows a departure from the previous specimens in that more black is utilized and less of general outline effect followed. Fig. 133 is a reproduction of



FIG. 129.—St. Christopher, German. Original in possession of Earl Spencer, dated 1423.

one of Bewick's engravings from his "Histories of British Quadrupeds." This specimen is important in that it marks a greater use of middle-tones in connection with pure whites, dead blacks and some intermediate grays. It also shows the advent of better draftsmanship. Apropos to the production of these specimens it is important to note the following remarks dated 1809 relating to the process of wood engraving: "The cutters in wood begin with preparing a plank or block of the size and thickness required, and very even and smooth on the side to be cut; for this they usually take pear-tree, or box; but the latter is best, as being closest, and least liable to be worm-eaten. On this block they draw their design with a pen or pencil, exactly as they wish it printed; or they fasten the design drawn on paper upon the block with paste and a little vinegar, the strokes or lines turned toward the wood. When the paper is dry, they wash it gently with a sponge dipped in

water, and then take it off by little and little, rubbing it first with the tip of the finger, till nothing is left on the block but the strokes of ink that form the design, which mark out what part of the block is to be spared or left standing. The rest they cut off very carefully with the points of very sharp



FIG. 130.—Armed knight, English, 1476.

knives, chisels, or gravers, according to the bigness or delicacy of the work." Another specimen dated about 1820 of English origin shows in Fig. 134 a fair degree of tonal relation in line treatment, and also indicates an attempt at individual-

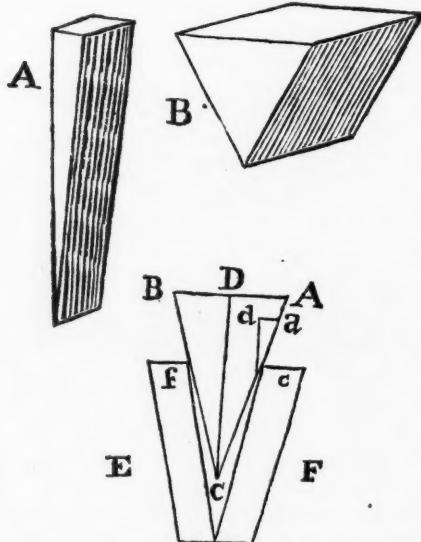


FIG. 131.—Outline work and line-shading, English, 1733. From original in possession of the author.

ized line texture in the background wherein wavy parallel lines are used.

As an indication of the progress made in twenty-two years from 1809 to 1831, the following extract from instructions in the art of wood

engraving will suffice: "The piece of wood being planed very smooth, the design is drawn upon it with a black lead-pencil; then every black line which the engraving is to exhibit is to be left untouched; but all the intermediate spaces are to be cut out with the square or lozenge gravers, used to copper, or with tools of various sizes, with



FIG. 132.—Tailpiece by Bewick, about 1790.

handles like gravers, and the same length, but shaped like chisels. In this process, it is obvious that manual dexterity is the main requisite." This same authority (James Smith in 1831) also refers to the cross-lining practiced by the early masters in the following language: "It is a singular fact, that one process in the art of engraving upon wood, much practiced by the early masters, is entirely lost. As those lines which are to appear white, in an impression taken from a wood block, must be indented or cut out with the graver, the crossing of lines, for shades, or for network, can very easily be effected, if those lines are to be white and the ground black; but if the contrary be desired, namely, a white ground and black lines, reticulated work, which is technically called *cross-lining*, although very coarse, becomes to the wood engravers of the present day an undertak-

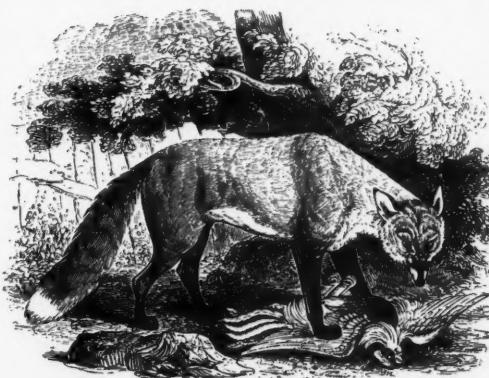


FIG. 133.—Natural history subject by Bewick, about 1790.

ing of immense labor and difficulty. Yet the early artists produced black lines crossing each other, apparently with as much facility as shades consisting of single lines, for some of them have introduced into a single piece, where they might have been spared, as much as would take a modern engraver years to accomplish. The circumstance of the large quantity of crossed shades

which they produced, seems entirely to refute the supposition that prodigious liberality of application, and not any peculiar secret, constituted their means; and conjecture has hitherto exercised in vain to assign another explanation of their mode of working. The artist who shall revive or discover an easy mode of cross-lining will contribute much to the improvement, and perhaps to the extended application of this useful but laborious art."

The opinion expressed above as to the necessity of cross-lines is very much at variance with Bewick's opinion quoted in the November INLAND PRINTER on page 215. It, however, is representative of the vogue of Albert Dürer, also referred to on pages 214 and 215.

There is nothing on Fig. 127 that would give a definite clue as to the method employed for the rapid production of cross-lined effects, and fur-



FIG. 134.—English line-shading, about 1820.

ther reference on page 215 to the "laborious work" required to produce the cross-lined effects needs to be somewhat modified in view of Mr. Smith's reasonable contention.

Fig. 135 illustrates a modern English specimen dated 1895. This specimen shows a large amount of white dot stippling, as well as an unusual degree of cross-cutting. Fig. 136 represents a zinc-etching reproduction of a recent woodcut of the same size. This reproduction has lost some of the finer tonal gradations that are found in the original, shown on Plate 42 of Leland and Bolas' Book on "Wood-Engraving and Poster-block Cutting."

Figs. 126, 129, 130 and 132 are reproductions from Emerson's "Handbook of Wood-Engraving," published in 1884 by Lee and Shepard of Boston, and Figs. 133-136 inclusive are reproductions from "Wood-Engraving and Poster-block Cutting," by Leland and Bolas, published by Dawbarn & Ward, Ltd., London, 1907.

From these specimens a fairly conclusive opinion may be formed as to the progress of wood-engraving technic as applied to hand-tooling in contradistinction to work executed on ruling

machines. None of the specimens shown, except Fig. 137, have had any machine work performed on them whatever, and in consequence they must be taken as specimens of the expert manipulative skill of the engravers who executed the originals.

By way of recapitulation, it may be stated that the technic of hand-tooled work depends upon the varying widths of lines; the varying number of lines per inch; the change in direction of lines

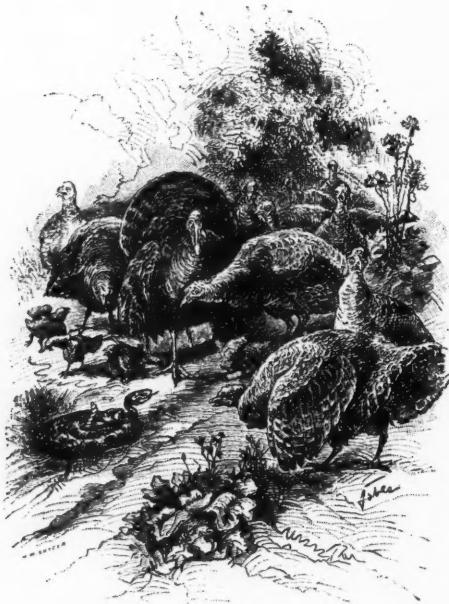


FIG. 135.—Modern English, 1895.

with respect to each other; white stippled shadow effects and cross-cut dot effects in the high lights.

It has been the custom in hand-tooled work to vary the direction of the lines, their coarseness, and their individual structure arbitrarily to represent specific textures of the subject that is being illustrated. This method of treatment has come to be a sort of fetish with wood-engraving craftsmen, and if it had not been for the introduction of half-toning methods wherein the lines and dots run at uniformly spaced distances from each other and in uniform directions, dependence being placed wholly upon the variation in size of the relief dots for the pictorial representation, the wood engraver's contention would have had absolutely nothing to offset its pertinency; but, as stated, the advent of improved photo-mechanical processes wherein dependence is placed upon geometrically harmonious lines or dots as an interpreting medium makes it obvious that all of the effects as to texture, etc., can be produced by unidirectional lines, which simply vary in width and continuity according to the tone value that is to be reproduced. This is illustrated in Fig. 137 wherein there are shown nine different miniature

reproductions of the same portrait with the same angle of graver; the change shown being produced by varying the depth of the grooves, and in four cases also the lines per inch. Nos. 1 and 3 have had the background arbitrarily removed so as to show no lining therein; while No. 4 shows the extreme depth of cutting which has left the high lights practically the same as in No. 8, but has taken away all of the shadows. No. 9 is the shallowest of all of the specimens, showing a darkening of the high lights on account of the change in depth of the grooves and a reduction in lines per inch. These specimens were automatically produced on a ruling machine by placing a thin film of transparent celluloid above the carbon relief photograph held between the celluloid sheet and a metallic support, the support being moved adjacent to a transversally moving carriage which carries the graver. The angle of the graver was the same in all cases, and the carbon relief was also the same for each specimen, the only change made being in the depth of the grooves and lines per inch. No. 8 gives about the best tonal gradation, for there is an appreciable difference between the high lights of the collar and the grays of the face. The lines per inch of Fig. 137 are as follows: No. 1, 200, Nos. 2 and 3, 180, Nos. 4, 5, 6 and 8, 160, Nos. 7 and 9, 150. The difference in



FIG. 136.—Zinc-etching of a recent woodcut. From Leland & Bolas' 1907 book.

tonal gradation of the face illustrated in Nos. 1 and 3 is brought about by a little difference in depth of grooves and a change of twenty lines per inch.

The No. 1 specimen would have been very materially improved by slightly greater depth of cutting, but it manifestly would be impossible to bring out the same gradation found in No. 8 at 160 lines per inch, and No. 1 at 200 per inch by using the same angle of tool and the same depth of cutting, because at 200 the gradation in the high lights would have been lost, for the reason

that the tops of the ridges would have been cut away so as to place them below the printing plane, and it is, of course, obvious that when once the ridge has been brought to a sharp point any change in depth of two adjacent grooves will simply reduce the plane of this sharp edge without any further affecting its width — wherein lies its interpreting power.

It is self-evident from these specimens shown in Fig. 137 that the most complete interpretation of tonal variations can be secured by single par-

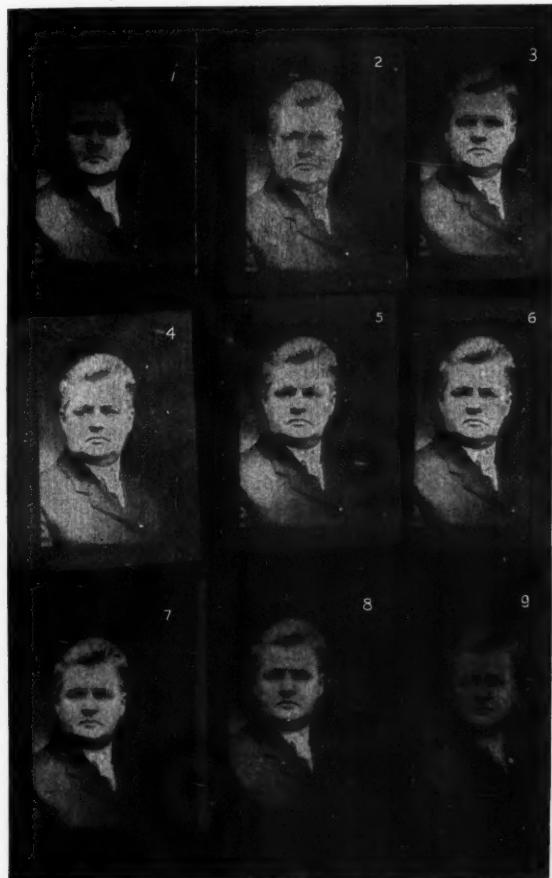


FIG. 137.—Showing modifications produced by varying lines per inch and depth of grooves with the same graver angle. The lines per inch are listed below: No. 1, 200; 2 and 3, 180; 4, 5, 6 and 8, 160; 7 and 9, 150.

allel lines, and it is further evident that too much importance on the proper relation of tool angle, depth of grooves and lines per inch can not be accorded to this vital phase of the engraving art.

This also emphasizes the desirability of using some one fixed graver angle for machine-ruling purposes instead of an indefinite number of tool angles according to the idiosyncrasies of machine operators, for as explained in the November number in the reference to Fig. 125, the change in machine angle modifies the actual cutting angle so that with an indefinite number of tool angles and

the possibility of a large number of machine angle changes an interminable mix-up can speedily be secured without much effort on the part of any one.

If one fixed tool angle, say eighty or ninety degrees, was made standard, then from but one table showing the modification of the tool angle by reason of its change in position on the machine, all of the actual cutting angles would be determined; but, as stated, with an indefinite number of tool angles suited to the personal proclivities of the machine operator a condition worse than chaotic is at once attained, for there would have to be a calculated table for every change of tool angle.

It is a question wherein much doubt is thrown upon the common practice of changing the angle at which the tool is sharpened; in fact, fundamentally considered, there is no reason whatever for this variableness in tool angle, because simplification of the highest order would at once become in force by the simple expedient of making one sharpening angle the standard for all purposes. In any event, even if three separate sharpening angles were made standard there would only be required the preparation of three separate values against an indefinite number, if the present unscientific method should remain in vogue.

(To be continued.)

BORROWED ROBES.

There's Binks, he is wearing the "mantle of Scott," —

His publishers so advertise.

I really can't say if it's truthful or not,

I haven't had time to get wise.

I fancy, however, it isn't quite so,

Tho' Binsky is walking on stilts,

For Scott never sported a mantle, altho'

He frequently went out in kilts.

There's others who're wearing the left-over duds

Of Byron and Shelley and Lamb.

I dare say there's some one who's wearing the studs

Of old Mr. Omar Khayyam.

The collar of Dickens is one fellow's lot;

Another's the rubbers of Poe;

And G. Harding Wiggles is said to have got

The pot-hat of Daniel Defoe.

For me I care not for illustrious gowns.

I want no one's mantle in mine.

A secondhand garment will fill me with frowns —

Such offers I'll ever decline;

And if it so happens I take to the pen,

Like certain mechanics, I've known,

I hope at the last, when I come to "say when,"

They'll find that my clothes were my own.

— John Kendrick Bangs, in Harper's.

ANTIMONY IN SOLDER.

Our contemporary, *The Keystone*, refers to the peculiar effect that antimony has on solder. When but two per cent of antimony is present the surface becomes clear, smooth and free from spots, but on the addition of one per cent extra, spots again appear on the surface. The appearance with only two per cent of antimony in solder under certain conditions is much superior in richness than is produced by a solder which actually contains five per cent more tin.

Written for THE INLAND PRINTER.

MODERN PRESSWORK.

NO. IV.—BY FRED W. GAGE.

CONTINUOUS REGISTER RACKS.

 In those presses which have a rack and segment engaged the full printing stroke, practically the same methods of adjustment are necessary. It will be seen, however, that there will be no opportunity for the bed to correct any false position at the start, and hence the increased necessity for care. Further, as has previously been pointed out in these articles, a press equipped with this continuous rack may become a formidable engine of destruction to plates or type form, if the diameter of the cylinder be increased beyond normal by overpacking. This point will be treated more explicitly later in considering the make-up of the tympan.

GRIPPERS AND GUIDES.

Having assured ourselves that our two surfaces are traveling together, let us now look to the adjustment of the grippers and guides, either of which may be destructive to good register, and for often apparently trivial causes.

While there are a number of devices in use on modern presses to actuate the grippers, they are essentially alike in these particulars, that the grippers must be brought down or close squarely on the sheet without shoving it back, must not move the sheet after closing on it, and must hold it so firmly that the friction of the sheet bands (or brush, where this is in use) can not drag it back in the least. So that these fundamentals must be had in mind when studying the operation and adjustment of the grippers.

Sometimes, through misuse or an ignorant attempt to rectify poor register at the wrong point, the grippers may be found sadly bent out of shape so that they strike the edge of the sheet before closing on it, thus knocking it a bit away from the guides. In other instances the ends of the grippers do not rest fairly on the cylinder, the pressure being further in. In either event the correct shape should be restored, either by reshaping the old grippers or the substitution of new ones, making sure that all are even in length and of correct bearing on the cylinder.

Next look to the gripper-rod and see that it has no appreciable lost motion in its bearings, and if it be carried in brackets bolted to the cylinder, see that they are tightly fastened. A press recently under the writer's observation had been for years condemned for its poor register when a good part of the fault was due to a loose bracket carrying the tumbler end of the gripper rod.

Especial attention should be given to the spiral

gripper-spring. Because of its relatively short length and the great tension it must work under to be effective, this spring is usually short-lived, frequently breaking into short lengths and thus losing its power. A safe plan is to always have a spare spring handy, as they break at the most unexpected times. On machines having a spring at each end of the rod, be sure that their tension is equal.

The type of gripper most in use to-day is the "tumbler and pin," so we will look particularly to the adjustment of this style of mechanism, having in mind that other forms of construction have to attain the same general results and treating them accordingly.

As a preliminary, after being sure of the spring, put on enough tympan sheets the full width between the bearers to bring the printing surface level with the bearers. Now loosen the set-screws of all the grippers on the rod and move the press until the tumbler is about to engage with the pin which turns it over, so as to take the sheet. Under the tumbler will be found a lug or rest, usually called the "stop." Between the stop and the tumbler insert a sheet of ordinary tympan manila, equivalent to about 24 by 36—70. Then beginning at the center of the rod tighten the grippers, working each way. Hold the gripper firmly in position with one hand while tightening the set-screw with the other. When all are tightened test each one independently to see that they bear evenly and alike. This is best done by trying strips of paper of like width under each gripper separately, it being necessary that the paper should break rather than to be pulled from under the gripper.

Now turn the press ahead slowly, seeing that the tumbler and pin engage rightly both on the opening and closing positions. If all parts are correctly adjusted the pin should enter and leave the tumbler easily and without undue force or violence. Sometimes, however, the stops limiting the degree of movement of the tumbler require building up or filing off to hold the tumbler in the correct position to properly engage with the pin, but as a rule, with very rare exceptions, this is carefully tested out by the builder of the press and never needs changing.

It is well to run the press slowly a few revolutions after resetting the grippers, and when sure that their adjustment is correct, once more try them one by one to be sure that none has worked loose. Such precautionary steps as this and a few others to be mentioned later should become almost second nature to the careful pressman, thereby obviating the causes of disastrous accidents.

On machines having the "noiseless" type of gripper mechanism, the actuation is effected by a

cam which engages with a crank arm, this taking the place of the tumbler on the gripper-rod. This in no wise affects the setting of the grippers, but it renders all the more important a strong, reliable spring. For with a weak spring the roller on the crank arm may not always follow the cam closely, particularly if the speed of the press should vary, and thus cause a variation in register.

SIDE GUIDES.

As a two-revolution press must of necessity take the sheet from the feed-board "on the run," so as to speak, the guides holding the sheet must be very closely adjusted. Their shape must be carefully looked after and their relation to their rests, or "guide tongues," as they are often called, must have careful attention.

It will be found that on all modern machines the builder has recognized that delicate screw adjustments on these guides are necessary to enable the pressman to preserve good register, although of course the principles of adjustment are the same in every case.

It is obvious that, considering the various styles of guides in use on the different makes of presses, only general directions can be of value to the pressman. First, be sure that the form is so placed on the bed that the printed sheet will have the correct margin on its gripper edge without materially changing the normal gripper hold or "grab," as it is often called. Too great a "grab" means that the side guides must be lowered so that the sheet is further into the throat of the gripper, and in many instances this would be fatal to close register, a sheet having a tendency to curl up at the edge being struck by the curved body of the gripper before it had closed down tight on the cylinder edge.

Too little "grab" is equally to be avoided, for it necessitates extra-tight grippers, and often interferes with the proper working of the delivery apparatus.

The position of the guide tongues with reference to the cylinder must have careful attention, for the closer they lie to the cylinder without dragging on the draw-sheet the better.

On modern, front-delivery, two-revolution machines the tongues may have to be a bit higher than on the old-style back-delivery or drum-cylinders, so as to allow the delivery of the printed sheet in front of the cylinder without its being marked. On one of the best-known presses on the market, a slight second lift of the cylinder brings it close up to the guide tongues after the printed sheet has passed under them and out on to the delivery and just before the grippers close on the next sheet, a style of construction which is eminently satisfactory to the pressman.

Of course the position of the guide tongues with reference to the ends of the sheet must be well considered, as also their nearness to the grippers. The pressman who has graduated from the feeders' ranks will know instinctively the best position of the guides with regard to good feeding and register.

As a general rule each side guide should be about one-sixth the length of the sheet in from each end, but of course this is subject to such variation as the character of the stock, the proportions of the sheet and the shape of the form may make necessary.

Being assured that the foregoing points have had due attention, the timing of the "lift" of the guides is next of importance. A very good procedure is as follows: With a sheet in position to the guides, turn the press slowly ahead until the grippers are within one-fourth of an inch of closed. Now loosen the guides on the guide-rod and set the lifting lever of the guide-rod so that the cam which actuates it is in contact. Now tighten the guides and turn the press a bit further. The guides should raise to the height of about one-eighth of an inch as the grippers commence to pull the sheet from the board. Of course any indication that the sheet strikes the guides as it is taken by the grippers calls for a little quicker raising of the guides, and in the case of wavy or uneven edges this may be necessary anyhow.

After the sheet has passed through see that the guides do not return to the tongues with such weight as to bend down or depress the tongues, having recourse to the "stop" on the guide-rod provided by the pressbuilder for that purpose.

When the position and movement of the guides seem to be correct test the register by running several sheets through the press, and then repeat the operation until each has had from three to ten printings. With careful feeding, correct adjustment of rack and cam and properly operating guides, no variation in register should be apparent.

As a further precaution, particularly when printing enameled paper, many presses are provided with "drop fingers," as they are usually called. These reach up onto the sheet a foot or so, and by dropping lightly on the sheet just before the guides raise, hold it without movement until the grippers have closed. Care should be taken that these fingers do not rest too heavily on the sheet, nor raise so late as to hold back the sheet.

(To be continued.)

WHAT?

Will some one throw a little light
Upon a point not settled yet?
What was the nature of the meal
That Romeo and Juliet?—*Chicago Tribune.*

Written for THE INLAND PRINTER.

DESIGN AND COLOR IN PRINTING.

NO. IX.—BY F. J. TREZISE.

Mere sound gives us but little pleasure; when developed, however, into its highest form, music, we are thrilled, as by the song of a bird, a favorite ballad, or a Beethoven symphony. So in light, our enjoyment culminates at the glories of color in a flower or a sunset, at the shadows that play over the hills, or at the varied hues of a salt marsh. Hence we may aptly term color the music of light.—*Vanderpoel*.



T follows, then, that without light there is no color. When light, which contains all of the colors in their proper proportions, falls upon an object, that object reflects some of the rays and absorbs others. If it reflects only the blue rays we say that it is blue, while if it reflects the red rays we say that it is red, etc. Any substance that reflects all of the rays we call white, while a substance

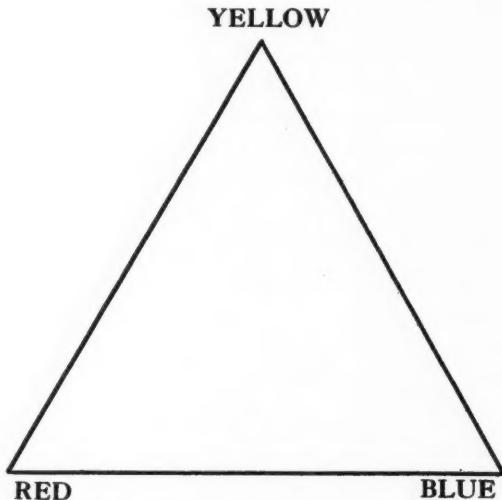


FIG. 20.—Diagram showing the primary colors—none of which can be produced by mixture, but from which, by mixing, all the other colors may be made.

which absorbs all of the rays, and reflects none, we call black.

The uneducated eye sees only the stronger contrasts of color; the more educated the eye becomes the greater is the number of the tones perceived. The Indian, for instance, employs in his decoration the crude yellow, red and blue, and leaves the more subtle harmonies of the shades and tints and broken colors to those further advanced in the study of color.

Three of the colors of the spectrum—red, green and violet—will, by mixture, produce all of the other colors, and for this reason these three colors are called the fundamental colors. While this is of the utmost importance to photoengravers and process-printers, it does not apply to ordinary printing in colors, and the fundamental colors must not be confused with the primary colors.

Fundamental colors are spoken of and used in relation to transparent light, but when we come to use printing-inks or other pigments we are dealing with an opaque substance and reflected light. Sir Isaac Newton, after much experimenting, discovered that in pigments there were three colors which could not be produced by mixing, but from which, by mixture, all other colors could be made. These three colors are red, yellow and blue, and are known as the primary colors. In order to fix this more clearly on the mind, Fig. 20 shows a triangle, each corner of which represents one of the primary colors.

In Fig. 21 we have added another triangle, inside of the first, at the corners of which are the colors known as secondary colors—so called because they are produced by combinations of the primary colors, two of the primary colors entering

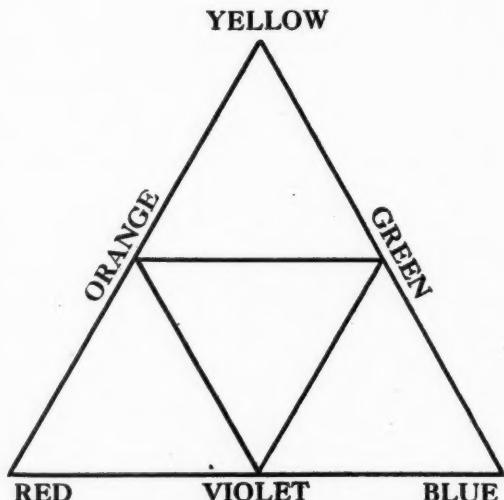


FIG. 21.—Primary and secondary colors. Each secondary color is a combination of the two primary colors between which it appears.

into the make-up of each secondary color. These secondary colors, as will be noticed, are the remaining colors of the spectrum—green, orange and violet. Each secondary color is shown between the two primary colors of which it is formed—yellow and blue forming green, blue and red forming violet, and red and yellow forming orange.

What are known as the tertiary colors—each of which is formed by a combination of two secondary colors—are shown in Fig. 22. Thus we see that orange and green form citron, green and violet form olive, and violet and orange form russet. All of the primary, secondary and tertiary colors are shown in this diagram, and its careful study will do much to assist the printer to an understanding of the theory of colors and consequently the mixing of colors.

In summing up the foregoing we get the following points:

That without light there is no color.

That white light contains all of the colors in their proper proportions.

That the color of an object is merely that part of the white light which the object reflects. If it reflects all of the light, it is white, if it reflects only the red rays, it is red, etc.

That red, green and violet are the fundamental colors—so called because in transparent light they will, by mixing, produce all of the other colors.

That red, yellow and blue are the primary colors—so called because in pigments they are the only colors that can not be produced by mixing, but from them all other colors can be mixed.

That orange, green and violet are the second-

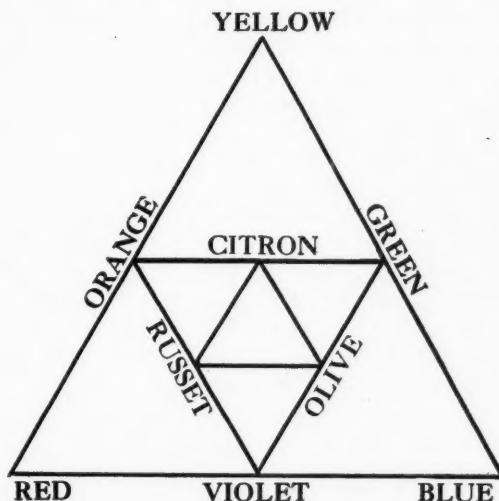


FIG. 22.—Primary, secondary and tertiary colors. Each tertiary color is shown between the secondary colors of which it is composed.

ary colors—so called because they are produced by combinations of the primary colors, two of the primary colors entering into the make-up of each secondary color.

That citron, olive and russet are the tertiary colors—so called because each is formed by a combination of two secondary colors.

(To be continued.)

ALUMINUM-ZINC ALLOY—ALZENE.

Recent reports from Germany give publicity to a new alloy which has been called Alzene from the fact that it is composed of one part of zinc and two parts of aluminum. This new alloy it is claimed does not rust readily, and has an elasticity in excess of ordinary cast-iron, in comparison with which it is of about the same strength. It may be polished so as to present a superior finish, and it may also have no small effect on the production of delicate castings, as the contractile tendency is very small indeed, so that the finest lines and incisions of a mold will be in consequence faithfully reproduced.

Written for THE INLAND PRINTER.

CREDIT FOR GOOD PROOFREADING.

BY F. HORACE TEALL.



HE question of how much a proofreader should do, beyond mere reproduction of what is written, recurs in various forms, and each new form of the question suggests some addition to what has been said on the subject. We have treated the matter in various articles, but not from the point of view presented in the following letter:

"Suppose a writer has a proof of his article, and returns it O. K. and says go ahead. But suppose, further, you know he is not at all skillful in his chosen line, and that his writing abounds in errors. How far would you go in correcting those errors rather than have them printed? If the errors are pointed out by you, he will get the credit of knowing what you knew and he did not know; and suppose again that that will confirm the belief of the employer that the other man is a little ahead of you in literary matters. That is, how much more than a proofreader should a proofreader prove himself to be? Is there a profession in the world whose real credit inures more to the credit of careless and ignorant persons than that of proofreading? If a page of extremely difficult and technical matter is put before the world faultlessly, how little does the work of the reader come in contrast with that of the writer or editor! It is a matter of experience with me, and of course with you, that but little manuscript from even the most scholastic writers conforms to what you and I would call finished typography."

Answer to the first question here asked should not be hard for any proofreader to find, so far as some kinds of errors are concerned, but they are probably not the kind our correspondent means. No matter how bad the grammar, spelling, and punctuation may be, in copy or approved proof, it is distinctly the proofreader's duty to correct them; but as to grammar and punctuation, he must be careful not to alter what may be only idiosyncrasy, or actual personal choice of any kind by the writer, and may not be considered as real error by those in authority. Almost all of this, however, should be done on the first proof, before the writer gets his proof; indeed, the aim is to get it all done there.

This being so, and perfectly known by all proofreaders, what is meant in the letter must be errors of statement. Responsibility for such errors belongs entirely to their author, and their correction by or through the proofreader is gratuitous, and sometimes even presumptuous, even though he can prove that they are absolute errors. Many men write who are not better qualified for

writing, in a merely literary way, than those who read the proofs of what they write. Many men who know very much about grammar and rhetoric are not able to write as well as many others who know very little of them. In both classes a large number think they are thoroughly competent to decide without dictation or control. Often the matter in dispute may be well enough settled in either of two or more ways. Even punctuation may sometimes be right enough in any of a number of possible forms. Evidently in such cases the writer or editor is entitled to make the decision, and the proofreader should yield with a good grace, even if he thinks the decision is very wrong. His duty is first and foremost to do what his employers desire. In such a case as the one in question, he is strictly complying with the demands of duty if he makes no effort whatever beyond seeing that the words are all spelled correctly, that the punctuation is good, and that everything pertaining merely to typography is right.

How much more than a proofreader should a proofreader prove himself to be? A thousand different answers are possible, and every person must decide for himself. What a proofreader should be is plainly open to difference of opinion. Here is one opinion from MacKellar's "American Printer": "A thorough proofreader should be a living orthographical, biographical, bibliographical, geographical, historical, and scientific dictionary, with some smattering of Hebrew, Greek, Latin, French, Spanish, Italian, and German. Yet all these accomplishments are valueless unless he also possess a keen and quick eye, that, like a hound, can detect an error almost by scent." This is a ridiculous overestimate of qualification, for everybody knows very successful men who come far short of it. Much of what a proofreader should be depends on circumstances, conditions, and connections. He can not know too much of anything in any connection, provided he knows how to use his knowledge properly. Anywhere, his most valuable knowledge is typographical, such as he gets from experience in printing-offices, beginning with that of setting type. How true this is may be evidenced by the fact that everybody has stopped attempting to train proofreaders by correspondence. People who used to advertise that they would teach any one with a common-school education to read proofs competently do not advertise now at all. It must be because the futility of such attempts has been discovered.

One very important matter remains. One thing that a proofreader should not be is fully as important to know as what he should be. Success does not come to him, as it does not to any one, through worrying with the fear that some one

else will get the credit that is his due. Every one thus exercised inevitably keeps himself below the attainment that is possible. It is undoubtedly a fact that proofreaders often do good work that inures to the credit of others, probably at least as much as any other workers do; but that is a very good fact to ignore in any connection. It is inconceivable that one who does his best all the time, with no thought of the fact that he does not always get full credit for what he accomplishes, should not in the long run benefit thereby.

We have a very prominent exemplar of such benefit in one of our best-known public men. He began as a stenographer in a Government department in Washington. Instead of doing simply what he had to do to keep his employment, he did that the best he could, and always something more, which he did not have to do, but which he saw would be helpful. And he did the extra work in a truly helpful way, without any selfishness. Such usefulness simply could not fail to attract attention. He was soon promoted, and continued to be as useful as possible; without regarding the fact that his position demanded only certain things, he did anything that he could do without presumption. Certainly very much of his proper credit went to others, and for a while he got very little of it. But now he outranks probably all of those others; at least he is as high in standing and repute as any man except the President can be, and even may very soon be President.

This article may well close with the advice to proofreaders: Go and do likewise.

A FABLE.

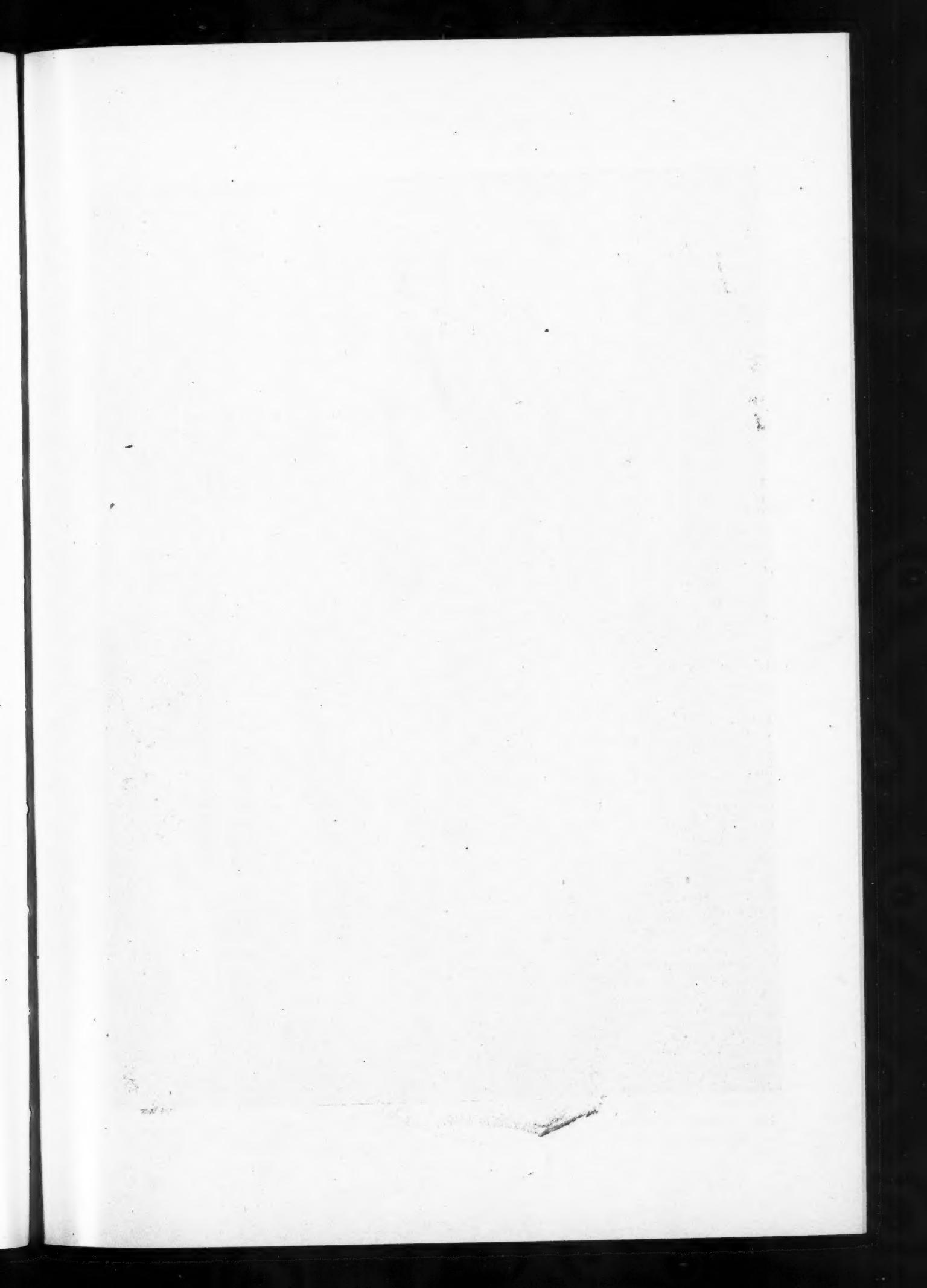
The hen remarked to the muley cow,
As she cackled her daily lay,
(That is, the hen cackled) "It's funny how
I'm good for an egg a day.
I'm a fool to do it, for what do I get?
My food and my lodging. My!
But the poodle gets that — he's the household pet,
And he never has laid single egg yet —
Not even when eggs are high."

The muley cow remarked to the hen,
As she masticated her cud,
(That is, the cow did) "Well, what then?
You quit, and your name is mud.
I'm good for eight gallons of milk each day,
And I'm given my stable and grub;
But the parrot gets that much, anyway —
All she can gobble — and what does she pay?
Not a dribble of milk, the dub!"

But the hired man remarked to the pair,
"You get all that's comin' to you,
The poodle does tricks, an' the parrot kin swear,
Which is better th'n you kin do.
You're necessary, but what's the use
O' bewailin' your daily part?
You're bourgeois — workin' your only excuse;
You can't do nothin' but jest produce —
What them fellers does is Art!"

— Capital, Calcutta, India.

WE are very apt to measure ourselves by our aspirations instead of our performances.— *Process Work.*





"JUANITA"

ENGRAVED BY THE INLAND WALTON CO., CHICAGO.

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A. H. MCQUILKIN, EDITOR.

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SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions. — To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT. — Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 40 St. John street, London, E. C.
JOHN HADDON & Co., Bouvier House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
G. R. McCOW & Co., 31-32 Eagle street, Holborn, London, England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nurnbergerstrasse 18, Leipzig, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

EDITORIAL NOTES.

THE INLAND PRINTER has rounded out twenty-four years of usefulness. Its birth month was October. To those who have made it what it is — the printers of America — THE INLAND PRINTER is its own tribute, and upon that source of inspiration and encouragement it will be kept well to the front in the development of the printing arts. The policies of THE INLAND PRINTER are simple — absolute fairness. "Nothing extenuate nor aught set down in malice," is a motto which the publication has consistently maintained, and so, at this Christmas season, it joins in the message of peace and good will to all men, with hearty appreciation of the aid of its many friends at home and abroad.

A SATISFIED customer is a good ad. that runs ed tf; so give a patron what he wants in the way of fine work.

PRESIDENT LYNCH gently insinuated that the last *Typhothetae* convention was a wake, though President Berry is of opinion that under judicial nursing the corpse is as lively as Boucicault's Conn the Shaughraun.

"THE corrosive press" is what some good Britons call their counterpart of our "yellow" journals. These phrase-making critics direct their shafts at the wrong object. The basic trouble and the melancholy thing about exaggerated sensational journalism is that the public likes it and demands it. If the papers are corrosive and yellow, how shall we designate their readers?

DESPITE the modesty of their array, the classified advertisement pages are among the most useful in our publications. They have proved a mascot to many who never fail to read them, while others who want nothing peruse them for the heart-interest there is in the short stories told there. The reader who passes by the humble "liners" doesn't get all that is coming to him.

THE old copybook motto, "competition is the life of trade," seems to be so modified in its application that it will have to make way for that hackneyed phrase "friendly rivalry." The *National Printer-Journalist*, that staid conservator of old maxims and lover of many passing things, puts limitations on the competition epigram, in these words of wisdom: "Where it is found that there are too many newspapers or job-printing offices for the place, combination is much wiser than the continuance of a losing struggle, much better than starvation and ultimate death." The great business successes of the day are not the result of

competition, but of coöperation, and some of those who have profited most by the latter preach much about the former — for the consumption of others, of course.

THE increased and increasing cost of paper is being felt with severity across the water. We read of reductions in editorial and reportorial forces and prospective amalgamations by English newspapers. One bold commentator suggests that it may be found necessary to subsidize the press. And yet British publishers enjoy many of the things for which their American fellows are clamoring. It does seem as though it will require more than free raw materials to solve the paper problem.

Technical Literature reports the following proposal made by M. Lambert in the *British and Colonial Druggist*. To add 19.29 ounces of permanganate of potash to each 1.0565 quarts of water. This should be left ten minutes, after which 32.15 ounces of manganous sulphate are added, which precipitates all impurities and germs to the bottom of the vessel. Carefully decanted or poured off without disturbing the precipitation will give "water not containing a single microbe, limpid, colorless, of a pleasant taste, and even richer in oxygen than ordinary water."

IS IT possible a commercial printer is better able to meet some exigencies than a publisher? Those of the guild would answer with a decided negative. Yet a country brother writes that there is no branch of the printing business so easily adjustable to the need for higher prices than the job department. He has raised his rates for commercial work, but finds it impossible to increase the price of his paper. The explanation may be that he fears inviting competition in the newspaper field, and feels no person would be so rash as to look for laurels in the job-printing realm.

IT is of the utmost importance to the daily efficiency of printers and other workers as well that they are freed from the presence of noxious gases, which would in time undermine their health. A form of poisonous gas that is hard to detect and for which reason it is the more serious, is sewer gas. *The American Analyst* advises its readers to make tests for themselves and thereby determine the presence of these gases. Its advice is very simple, and the test can easily be made by any one of ordinary intelligence. A sheet of unglazed paper is saturated with the following solution: one troy ounce of pure acetate of lead is dissolved in eight fluid ounces of rain water. The saturated paper is allowed to become partially dry, when it

is placed in the quarters from which the emanation of sewer gases is suspected, and if such gases are present in any quantity the paper will become blackened. If there is much gas given off the blackening effect will take place in a very short time.

BEGINNING with the new year, the British inventing, manufacturing and investing public will be wrestling with the meanings of a new law covering patents and designs. In general, the law seems to tend toward protecting the purchaser of machinery. It follows the usage of some continental countries, but which is not in vogue with us, relative to the revocation of a patent. If the owner thereof does not proceed with proper diligence to put his machine in operation under approved conditions, as to wages and hours, and endeavor to meet the public demand for the output, his patent may be revoked. The reason advanced for this change is that when the Government vouchsafes the protection of its patent laws it is performing a friendly act, and it is anomalous to permit the beneficiary under cover or by reason of the law to practice extortion, or withhold it from use while employing it in another country compelling the British to import his product. Though the law is the very latest in its line, it does not seem to have set forth in clear-cut terms whether a printer may make duplicates of ornaments purchased from typefounders. Barring some one getting angry, this vexed question will probably be settled by custom of the trade, which is as potent with the craft as any brand-new legislative act.

THE United Typothetæ secured an injunction which seemed to tie the hands of the officers of the Pressmen's Union, though it failed in many instances in stopping the workers from demanding an eight-hour workday, which was not a violation of the terms of the injunction, but which was in reality what the Typothetæ desired, though it went into court to enforce the terms of a contract which the union alleged had not been properly approved by that body. Indeed, it appeared as though securing the injunction served to intensify the determination of the pressmen. This goes to prove that powerful though courts are, they can not deprive men of their inherent rights. If certain pressmen, say, are determined to work eight hours, extraordinary measures to prevent them doing so increases rather than lessens the determination. Not so long ago the United States Supreme Court nullified a New York statute limiting the hours of labor in bakeries to nine a day. It was said at the time that the chief effect of that ruling was to rouse the hitherto quiescent workers

at the industry to active demands for a shorter workday. Given a body of skilled workmen behind a demand earnestly and honestly supported, and it can not be settled thoroughly without their assent; appealing to the courts may delay progress or embarrass them, but will not dispose of the question at issue.

IT may astound printers and the makers of books to have the question "Is reading abnormal?" raised, but our contemporary, *The Keystone*, which is recognized as an authority on the science of optics as applied to the human eye, says many of the commonest physical defects of civilized man are due to an imperfect adaptation of his body to new conditions of life. Near-sightedness is an example of this lack of adaptability. Dr. C. W. Salleby, the celebrated English scientific writer, says that all the talk about the degeneration of the human eye is "undiluted nonsense." The truth is that "man was not born to read." The eye is an instrument which was made for seeing long distances, is by common usage forced to accommodate itself to little marks, signs and characters on a piece of paper. Doctor Salleby further says, "The eye which we have inherited from our ancestors is one that is used without effort at any range, merely containing within it an apparatus enabling it at the cost of nervous and muscular effort to be used at short range." The general need of glasses arises from the necessity imposed by modern life for the use of eyes at short distances. If as Doctor Salleby admits, the eye was normally focused upon near objects instead of distant ones, the advantage would be great. The Doctor, however, continues by saying, "If one started to make a list of the bodily characters of man, which the amazing development of his intelligence has rendered more or less appropriate to his needs than originally, one would require a volume."

WE are asked "why this cocksureness that technical education is bound to come?" Waiving aside what it has accomplished elsewhere and the abundant evidences of need for it that are found under our noses, and which have been frequently referred to in these pages, we would say our faith is based largely on the fact that its introduction is in line with the historical development of education. The youth of every age has had that instruction best fitting him to maintain his position in his environment. In savagery, education consists of making clubs and other implements to protect man against the beasts; in barbarism, the making and use of more efficient weapons is the chief employment of men, while women domesticate a few animals and indulge in crude forms

of agriculture. In the patriarchal age we find hunting and the tending of flocks and herds the peaceful occupations for which men are trained, while women become versed in the arts of making fabrics to add to the comfort of the family, and are taught the duty of bearing children, so that the patriarch may utilize them in amassing wealth. In the comparatively wealthy era of feudalism the fiefs and serfs were instructed in agriculture and the simpler arts of warfare, while the higher orders — apart from the learned men of the time — acquired a classical education, or sufficient of it to make a sharp distinction between them and the masses. For long this element resisted the efforts of the lower orders to acquire a knowledge of even the three R's. Following on the heels of steam came machinery and other implements, to successfully manipulate which required a higher order of intelligence than had heretofore been prevalent among the workers. To meet the increasing demand for more intelligent laborers, the latter were first allowed to improve their minds, then encouraged to do so, and finally among the more advanced peoples the indifferent were coerced into acquiring some of the education which society offered. We are now in an industrial age, and, as ever, the chief duty of education is to equip the student to make a living, so our schooling must comprehend a system which educates alike the brain and the hand, for by the use of these must the great mass of mankind work out its salvation. Society needs developed brains and trained hands schooled to coöperate effectively, and society always has its needs supplied — sufficient justification for cocksureness about the future of technical education.

HUMAN WHEELBARROWS.

A LARGE employer of higher grade of employees is very fond, according to *The Keystone*, of comparing some of his employees to a wheelbarrow, on the general basis of a similarity, which is found in the fact that a wheelbarrow moves along nicely only so far as you push it, but does not go an inch farther. This phase of similarity is also pointed out by a writer in *The Nebraska Teacher*, who says that such persons do well what they are told to do, but in the absence of specific directions are completely lost. Many do not seem to appreciate that herein lies the difference between a valuable man, who has initiative, and the day laborer, who simply does what he is told, no more and no less. There are many who can do very well exactly what they are told to do, but such people require costly direction. A man who has such help under him must be one who goes of his own accord without any pushing whatever, for there is no one to push him. It is commonly

understood that there is practically no limit to the salary the world is willing to pay such a man, for there is almost no limit circumscribing what he can accomplish by directing the labor of others, and it is for these very qualities of initiative, as well as being willing to shoulder the responsibility, and press forward, that such men are paid high prices. The following in vernacular German, with a free translation is specially apropos to these sentiments. "*Es must gehn, wann es nicht geht dan schiebt mann.*" It must go, if it doesn't go then one pushes.

IMPORTANT DECISION RELATING TO UNITED STATES PATENTS OF TYPE-DESIGNS.

THE hitherto severely technical attitude of the United States Patent Office which has resulted in deprivation of rights in type-designs by artists and letter-founders, has been significantly reversed by the new Commissioner of Patents, Mr. E. B. Moore, in his decision on an appeal from the examiners-in-chief in the matter of an application by the Keystone Type Foundry for a patent on a type-design named by that typefoundry "John Hancock."

As a matter of interest and of record, we print the decision in full:

This is an appeal from the decision of the examiners-in-chief affirming the action of the examiner of designs and refusing a patent upon a design for a font of type in view of the design to Capitain 36,461, July 21, 1903. The examiners-in-chief agree with the examiner of designs that the peculiarities of the individual letters of the appellant's font do not bear such relation to the font as a whole as to render it patentable and that the differences in the appellant's font over that of the patent are not such as involved the exercise of the inventive faculties.

The fonts of type disclosed in both the application and the patent are of the bold character used in advertising and comprise, in general, the "roman" form of letters.

In the font disclosed in the patent the letters are composed wholly of heavy lines, which, while varying somewhat in breadth in different parts of the letters, when observed in a line of type give an impression of bold uniformity of heavy lines. In the font shown by the appellant the letters which include a plurality of straight lines comprise certain heavy lines and other thin lines which, the appellant well states, "gives the letter an open and easily read character while at the same time, because of the thick lines, it has a heavy appearance."

The letters embodying curved lines are similarly distinguished, and where joined to straight lines form well-defined angles instead of being provided with fillets. The serifs in the appellant's font are formed of much thinner lines than those of the patented font. The union between the main parts of the letters and their serifs is also distinguished by sharply defined angles. Where fillets are employed, as in the letters E, F, L, T, and Z, they are formed of straight lines terminating short of the points of the letters, while the fillets of the corresponding letters of the patented font merge into the curved or rounded points of the letters. By reason of these features the "counters" or open spaces within appellant's letters are made more prominent, giving the letters an open appearance

when assembled in words. This characteristic is common to all the letters of the alphabet, both in the capitals and the small or lower-case letters, and is the real distinguishing feature of the appellant's font. I do not agree with the opinion of the lower tribunals that the peculiarities of the individual letters of the appellant's font do not bear a definite relation to the whole.

It remains to be considered whether the difference between the appellant's font and that of the reference involved invention and not merely the exercise of mechanical skill and whether the design is ornamental in character.

The "roman" form of type is used both by the appellant and by the patentee. The question of invention is therefore limited to whether the variation in details of the letters is such as involved the exercise of anything more than mechanical skill.

The style of letter designed by the patentee is uniform in character but has an individuality which has been recognized to involve patentability. The appellant's font by reason of the open character of the letters, produced more or less by change of detail, has an individuality which clearly distinguished it from that of the reference. No confusion, would, in my opinion, be likely to exist between these fonts when used upon the printed page, whether found side by side or in separate places.

It is believed that more than ordinary skill of a designer was required to produce the font of type presented by the applicant, which differs not merely in individual letters but as an entirety from the font disclosed in the reference.

The esthetic value of the new font of type is, in a great measure, dependent upon the harmonious effect produced upon the eye of the observer by the predominant characteristics of the font. In the decision *in re Schraubstatter*, 120, O. G. 1167, in Court of Appeals of the District of Columbia it was said that:

"The eye to which the design is to appeal is that of the ordinary man and not the eye of an artist."

In the art of printing, and especially the advertising branch of that art, the measure of the artistic value may often be determined by the extent of use of the font, for if the font does not as a whole commend itself to the purchaser the demand therefor will fail. In the present case there is no doubt that the appellant's font of type is ornamental in appearance and the fact that it has gone into very extensive use as shown by affidavits of record in this case confirms, in my mind, the artistic value of the design.

Where, as in the art of printing, the field of inventive design is limited to modifications of detail in predetermined forms of letters and an inventor has succeeded in producing a new font having clearly distinguishing characteristics running through the whole, and the esthetic value of his production is confirmed by an extensive demand for the same, it is believed that he should be granted the right to a lawful monopoly of the results of his labors for the limited time provided by the design statutes.

The decision of the examiner-in-chief is reversed.

E. B. MOORE,
September 5, 1907. Commissioner.

This decision is the outcome of a long struggle on the part of the more enterprising type-founders of the United States to secure in their own country that just protection for their original type-designs which they, though aliens, have hitherto only enjoyed in foreign countries. For many years they have been compelled to submit to the appropriation by competitors of type-

designs produced at great expense and popularized at even greater outlay.

The granting, upon appeal, of the patent on the "John Hancock" letter-design will, we think, have a beneficial effect on typography, while remedying an obvious injustice. It will eliminate those imitations of every popular type success which have generally handicapped the printers who bought them. It will stimulate, we hope, the inventiveness of letter-founders who have hitherto relied upon the brains and enterprise of their competitors, while affording them that pleasure which emanates from rectitude in business. It will add a further incentive to the enterprise of those typefoundries which have by their exertions made American typography what it is to-day.

We are informed that the leading typefoundries will vigorously prosecute all infringements of their patented designs, including many which have been appropriated during that period when the typefounders were deterred from maintaining their rights in the courts by various legal uncertainties which the above decision clears away.

THE PRESSMEN'S AGREEMENT.

THE International Pressmen's Union is now realizing some of the responsibilities that inhere in being influential or powerful. If it were not potential it would not have found itself in the predicament in which it recently became involved. Nor would it have invited trouble had it not been conscious of its power and believed itself so strong that it could afford to sweep aside certain nice considerations which it has heretofore prided itself on observing. Down at the bottom, it was not as generous or straightforward as was its wont in dealing with employers. We speak particularly of the "parent" organization, and of the union as a whole.

The agreement with the United Typothetæ may not have been the most advantageous possible, and the method of adopting without reference to the membership was undoubtedly repugnant to the best practices in trade unions, which call for a referendum vote on important matters. But the United Typothetæ was led to believe that the pressmen's negotiators possessed plenary powers and entered into the pact in good faith. If duplicity or deceit was practiced, the Typothetæ does not appear to have been the guilty party. The fault lay with the pressmen's officers or the delegates to the convention that sent them on their mission charged with the duty of reenacting the old agreement plus an eight-hour provision.

Naturally, many pressmen — perhaps nine-tenths of them — were disappointed, for men sel-

dom get all they want in a controversy of that kind. That the officers would be criticized and denounced and even hurled from their positions all can understand — and none more perfectly than the aforesaid officers, if they paid any heed to the ways of aggressive organizations. That an effort would be made to reopen the agreement was also generally expected, but few in the trade harbored a suspicion that this ultra-conservative union would go farther. In the conflict of ideas between those who favored the agreement and those who insisted it had never been adopted, and in the clash that arose around the struggle for office, many wild statements and utopian promises were made. In such earnest and intense battles men mean what they say, and so it happened that when the more radical element won, the new crew cast off, and the pressmen's craft sailed from its old moorings.

There is no doubt that President Berry and his colleagues believe the obnoxious agreement was improperly entered into — may possibly regard it as having been secured through a species of mild fraud. United States Judge Thompson does not appear to think so, and there are not a few pressmen and well-wishers of the union who coincide with His Honor. For our part, we feel certain that if Mr. Berry's program was carried out the courts would be appealed to, if not by the Typothetæ, then by some member who would resist discipline for non-payment of an assessment or refusing to go on strike. This injunction, like others, may be evaded or ignored — it may even precipitate the condition it was designed to avert, but it carries a lesson to the unions. It shows clearly the tendency of courts in the matter of industrial agreements. They will be upheld and enforced, and the judiciary is not lacking in means to make its views effective, as witness Judge Thompson's inhibition of the payment of strike benefits or the taking of a referendum vote on the question of repudiating the agreement or voting on its acceptance according to the point of view. There may be much talk of government by injunction and the encroachments of the judiciary, but, judged by events of the last decade, all that has little effect on the present and real situation.

The unions must learn that their present-day prominence and recognition bring responsibilities, and that being no longer commercial outlaws, they can not act like industrial vagabonds. They must do their thinking and talking before entering into agreements. If their negotiators fail to meet expectations, the unionists may "take it out" on the luckless wights, but the contract will have to be observed, notwithstanding hair-splitting distinctions as to phrasing or the manner of enactment.

THE PUBLIC PRINTER.

THE Government Printing-office has ever been the subject of comment and criticism in the Washington (D. C.) press, as the news emanating therefrom has a distinct local value. In recent years the big printery has achieved a place in the telegraph news of the average daily. There was the Miller case, in which President Roosevelt took part in his attention-compelling way, followed by the resignation of Public Printer Palmer and the appointment of Mr. Stillings as his successor. Whatever else may be charged against that gentleman, it can not truthfully be said he has failed to add to the gayety of the nation — maybe at times unwittingly. Mr. Stillings impresses the visitor, whom he greets cordially, and graciously, as being a person who can take a joke and doesn't much care what is said so long as the wheels go round and he feels he is responsible for their whirling. It is not to be understood that he is impervious to adverse criticism or wholesale condemnation. He probably strives to profit from the former, while never permitting the latter to bring depression of spirit or give a sad hue to his loquaciousness.

Mr. Stillings is where he is by grace of President Roosevelt, which does not seem to have been forgotten for a single moment by the Public Printer. Here, there and everywhere are orders which in phrasing and object are decidedly Rooseveltian — or to be correct, in keeping with the popular conception of Rooseveltianism. For all the writer knows, this may be a pose on the part of the adaptable and affable Mr. Stillings, in which he merely follows the wholesome and homely maxim, "Do the job to please the boss, and let the others go hang." If in the Public Printer and his works we find the natural Stillings — the man who would act as he does without the promptings of a strenuous superior — then his unexpected appointment is quite understandable, even to the stanch partisan of another and less fortunate aspirant for the position.

Assuming this theory to be correct, there was much in common between applicant Stillings and President Roosevelt; their minds ran in the same channel relative to the intensification of labor and an employee's duty to the Government, and it requires small imagination to picture the President impulsively making Mr. Stillings Public Printer with little regard for the political or commercial influences supporting him. Parenthetically, it should be said that Mr. Stillings disclaims having had much support of the kind which is the greatest asset of the average federal officeholder. If one be so perverse or cynical or uncharitable as to hold that the Public Printer is a poseur, his appointment came in the natural order of events,

as he must have promised to accomplish things which would be pleasing to an executive who has an insatiable appetite for reforming, or promising to reform, all manner of men and institutions.

Whatever view is taken of the attitude of the Public Printer, all must admit he has made many changes, even if some deny him the credit of effecting any substantial reforms. In doing this, Mr. Stillings has been brought into the lime-light — and misrepresented and roasted. He has been accused of sinister designs on organized labor and its enemies have exulted at what has occurred during his régime, which is unfair, as it was inevitable that the application of civil-service rules would lead to the weakening of organized labor's hold on the office. The surety of this result prompted the International Typographical Union to protest against placing its members on the civil-service list. Though this apparent setback has prompted much and colored more of the wild criticism hurled at the Public Printer, one must indeed have peculiar notions of the obligations of a federal official bound by and subject to the law to maintain that he could do other than he has done in this particular. Nor is he to be charged with the baneful effects of discharges that ensued from the curtailment of work due to economies ordered by Congress or the department.

Mr. Stillings is, however, responsible for many changes made for the purpose of putting the office on a basis somewhat similar to that occupied by great private concerns. If a government job is a "snap," to hold which the quantity and quality of a man's work are of no moment, then the Public Printer has assumed the wrong attitude. Few, however, will have the temerity to question the correctness of his position in this matter, and they will not be vouchsafed much encouragement by the people at large. Even the glaring discrimination which permits a departmental clerk to receive visitors, while a printing-office employee can not be seen during office hours, is not likely to arouse public resentment, partly because it has ever been the fashion to regard producers as an inferior class, and partly because the tax-payers are at this time inclined to exact full measure from their servants. To raise such an issue would probably result in the clerks having their privileges curtailed rather than in the printing-office being thrown open.

The most systematic and far-reaching move in the effort to get the office down to a business basis was signalized by the introduction of what is called the audit system. The more important effects designed to be achieved are the ascertainment of cost of production and a knowledge of the capacity of the workers. The basic feature of this system is a time slip so arranged as to be

easily filled out by the workman, on the completion of a job or of his day's work, as the case may be. Daily these slips are sent to the accounting department and the time shown to have been consumed charged against the jobs, in the same manner as a bookkeeper would open and maintain an account. The time of foremen, laborers and artisans, like proofreaders, imposers, etc., in the composing-room, who are employed on many jobs during a day, is apportioned among the jobs running in the department. Not only does this system give very accurately the cost of a stated piece of work, but it is possible to secure information quickly as to the exact status of any considerable job in hand, a great convenience in an establishment employing about four thousand persons.

Ascertainment of cost is an incident—the vital thing is the cost, and the audit system is really important when it comes in contact with the worker. Mr. Stillings says it will separate the shirkers from the workers, thus opening the way to bestowal of proper rewards, by which he means increased wages. The system would seem to keep "close tab" on the worker. If a time slip containing an ambiguous or suspicious entry reaches the bookkeeping department, the foreman of the division is called on the green carpet. This perforce sends that functionary to the journeyman, who is asked to explain why he spent so much time on a job, or any other similar question which may arise. The answer is recorded on the slip, and if of moment is carried through the books. The foremen are relieved of an irritating responsibility, inasmuch as they are not required to estimate the capacity of the men under them—the system makes the record clear, and if there be pruning or changing to be done, the higher executive officers know from the records what measures ought to be applied. It should be stated that employees are furnished vest-pocket passbooks, in which they may copy the details of their time slips so that if there be a green-carpet seance they can be ready with documentary evidence to meet clerical errors. The promoters of the system put great stress on the fact that it will compel every man to stand or fall by his record. The logical conclusion of this is that the deficient will be discharged. This will probably be the fate of the ordinary incompetent. But what of the old soldiers or the men who have grown gray in the government service at this same printery, and who may not come up to the standard? Mr. Stillings did not intimate how he would dispose of this problem—probably for the very good reason that he was not asked. However, if capacity as a worker is to be the only consideration—if the time slips are to constitute the book of judgment—many whose sole fault is age will be com-

elled to walk the plank. If that should come to pass, will not the people protest—aye, possibly make an issue of it in industrial centers? If the facts are laid before them, it seems inconceivable that they will permit Uncle Sam to indulge in the harshest practices of profit-hungry employers—throwing aside the laborer after he has been worked out. In doing so, the protestors may interfere with putting the printing-office on a business basis, but they will at least be following the dictates of great hearts—not besmirching the fair name of humanity. The Public Printer may partly achieve the ideal by eliminating the influence of political pull of the minor sort, but he will probably find casting aside workers because they have grown old a more difficult task, especially while public funds are given lavishly as salaries to older men occupying positions that are avowedly sinecures. There is no intention to galvanize into life the notion that Mr. Stillings desires to act as headsman for these veterans of the office—indeed he creates the impression of being a man who would like to see everybody have a good time while traveling the highway of life—but if all the incapables are to go, regardless of cause of inefficiency, there is sure to be serious trouble.

It is the boast of Mr. Stillings' friends that under the system for ordering and purchasing supplies, graft is eliminated. The method is to have the demand originate in the division requiring the machines or supplies. The foreman fills out a requisition form in which he sets forth what he wants and why he wants it; this is approved by his immediate superior and the Public Printer, after which the purchasing agent's department sets about securing bids from the proper parties. On their reception a board of awards consisting of heads of departments and the Public Printer analyzes them and says who shall receive the contract. Under the law the office can expend to the amount of \$10 out of hand, but to avoid the appearance of evil, the most minute purchase has to run the gauntlet of the requisition and board of awards. In this day it need hardly be said that in conjunction with all this is an up-to-date filing system, whereby the history of any purchase may be readily ascertained.

In the executive and clerical departments the hand of the reformer is seen. The number of employees has been increased, and not a few have enjoyed the boon of advances in salaries. Book-keeping incidental to the audit is responsible for the employment of some forty extra clerks, which is at the ratio of about one clerk to one hundred workers. All in all, the clerical force has perhaps felt the tightening of the strings more than the producers.

Mr. Stillings is a believer in executives at good

Written for THE INLAND PRINTER.

"FOR THIS IS THE LAW AND THE PROFITS."

BY EDWARD S. EBBERT, CINCINNATI.



FEW days ago one of our occasional customers asked us to call at his office. His greeting to our representatives was "Do you know, I believe all the printers have gone into the shoemaking business, and all the shoemakers have become printers." Recent experiences had brought him only *misfits* he said, and what he wanted from us was *results*. Now, we have a bit of reputation and are proud of it; we do some things the other fellow don't. The meanest thing even our competitors can say of us, is that we do the highest grade work and have the courage of our convictions to insist that the work is worth what we ask for it: in other words, *we get the price*.

The printer himself is responsible that he is "the doormat of all other tradesmen."

"The butcher, baker, candlestick maker" offer no apologies for asking a fair price for their wares; not so the printer. For the most part he don't know what his goods cost him, and apparently is afraid to try to find out.

The customer, who was greeted in a most obsequious manner when he presented himself at the office door a few moments ago, intimated in the course of conversation that Quad & Space, on the next block, would do the job for \$10.50. Instantly the printer now under fire concludes if Q. & S. can do it for that figure he had better call the price \$9 rather than lose the work, and so, with his heart in his mouth and knees fairly quaking, he does so, and after much discussion and many injunctions as to prompt deliveries, and other insulting stipulations not allowable in any other business, the plum (?) drops into our friend's lap. If the truth were known Quad & Space's price was all too close, not a penny profit in it, and the other fellow at \$9 makes an actual loss; still he got the job, and one reason he is head-over-heels in debt, never has a dollar, and with no hopes of ever getting ahead, is that most of the jobs he gets are at cost or less.

Oh, when will this noblest of all crafts rise to a self-respecting plane and insist that it be paid for its service to its fellow man, and that, too, on a percentage plan commensurate with the profit demanded on his wares by the very man who tries thus to beat us down! When, oh, when, will the printer's backbone be where his wishbone now is!

We have but two rules in *our* business — we do every job as well as we know how to do it, and we decline to do *any* job save at a profit. On these two commandments hang all the law and the profits of our establishment, nor do we make

THE MAN WITH THE CHIP.

He always has something to grumble about,
Has the man with a chip on his shoulder;
The world to the dogs is goin', no doubt,
To the man with a chip on his shoulder.
Nobody is honest, nobody is square,
He finds traps to "do" him were laid everywhere;
Nobody he meets with will deal with him fair,
Thinks the man with the chip on his shoulder.

He looks out for trouble as farmers do for rain,
The man with a chip on his shoulder;
He searches every pleasure to find hidden pain,
The man with a chip on his shoulder.
The clouds are too dark or the sun is too bright,
No matter what happens it never is right;
When peace is prevailing he's spoiling for a fight,
The man with a chip on his shoulder.

The deed may be right, but he thinks it is wrong,
The man with a chip on his shoulder.
He is sure right and honor are bought for a song,
The man with a chip on his shoulder.
He thinks he's the champion mankind most needs,
That the world is dependent on him and his deeds;
But he's the worst pest that society breeds—
The man with a chip on his shoulder.

— Williamsport Review.

HE is not idle who does nothing, but he is idle who might be better employed.—*Process Work.*

apologies to any man for their enforcement. We have long ago passed the point where our neighbor's price for his work affects ours for the same job. We may ask more than he, but our work is such that the customer is bound to remember it long after the price has been forgotten.

Another reason for our success has been that we do not promise what we can't perform. We hesitate to make *any* promise, knowing, as we do, how many things enter into the daily life of a print-shop; but once a promise is given we strive mighty to keep it.

The highest compliment was paid us by a clerical customer, who, on the matter of our deliveries, quoted:

"Who gives a promise to his hurt,
Yet makes that promise good."

The average printer will promise "any old thing" for "any old time," if only he can get the job. All wrong, my boy. Truth is mighty and must prevail. It was Abraham Lincoln, so the story goes, who said, "You can't fool all the people all the time." The printer has every right to the same reasonable time in which to turn out the job as has the architect, the portrait painter, or the author, and to expect the results of pains-taking work, designing and novelty in advertising to be taken off the shelf, as it were, is unreasonable, and the printer should, in the interest of his own self-respect, decline to be a party to such hurry-up work. Another point on which the trade needs coaching is the matter of incurring bills and the payment for same.

How few printers the length and breadth of the land discount their bills? Ask the accessory trades, the paper houses, ink houses, typefounders, machine men. They really *own* ever so many of the so-called employing printers, and the day will not soon dawn when this condition will not prevail. You see the majority of employing printers became such at the solicitation of some of the accessory trades; the argument was: "Now you are Quoin & Stone's best pressman; you've been with them many years. Why not go into business for yourself? True, you've no money, but my house will let you have a press on time, the foundry will furnish all the type you want on your own terms, and I'll introduce you to some friends of mine in the paper and ink business; they will help you along. You can make wages any way." Presto! a good employee is converted into a poor proprietor, whose lack of knowledge of accounts, of trade conditions, of figuring costs, of incidentals, not to say human nature generally, keeps his nose to the grindstone and sees the years roll round, and he no better off than he was before those gray hairs were so numerous.

All this is a twice-told tale. If you don't

believe it, investigate and note how many, or, rather, how few rich printers there are—count on your fingers the names of the even well-to-do, money-in-the-bank printers of your acquaintance, and in a moment of confidence ask the supply-house man how many employing printers he knows who discount their bills.

And yet it was said recently by a wise business man that the average *net* profit in general business is neither more nor less than the average cash discount! Think of this, ye who lose this one possible good!

Debt is the printer's worst enemy. "It works while you sleep"—get out from under it as fast as you can.

The advice attributed to a thrifty German, "Pay as you go—there will be more paying and less going," should be heeded by the printer man. Think what a happy day in printerdom when every employer owns his own shop!

Another thing that helps to make money for the printer is cleanliness, neatness, order. "Can a clean thing come out of an unclean thing?" Look into the average printing-office—not through the windows, for God's out-of-doors may not be seen from their unwashed panes. The floor is likewise invisible, or if the litter of paper, broken parts and rubbish has by accident been scraped away, tobacco quids, spittle and cigar stubs are equally unsightly. Walls dirty, smoke-begrimed, cobwebbed, marred—rollers unwashed, presses oily and uninviting, while the sink and towels are not to be mentioned in polite society. Can any man do the best work of which he is capable amid such surroundings?

Not long ago a printer neighbor observed our porter giving a friendly polish to the office windows and remarked, "Do you wash your windows? Why, we've been in the building a dozen years, and have never done so." Our comment was, "They look it," and we were rejoiced when a few days later he concluded to clean house.

It pays to be clean. The old fable of Venus rising from the sea means only that to be beautiful one must first be clean, and if you want your employees to do good work, artistic work, work that will pay you and pay your customer in its business-bringing qualities, you must clean up—yourself, your office, your workroom, your machinery, your appliances and your employees. Self-respect is inspired by just such things as these, and if any business under the shining heavens needs self-respect, it is—I believe you will agree with me—the printing business.

A reputation for fair business dealing with the trade, as well as your employees, can not be better built up than on the Golden Rule, which insures fair treatment to the customer, and deals with him

courteously, gives him a full count and just a trifle better job than he contracted for, perhaps.

This is policy, pure and simple, and gives the printer the best end of every trade; for a satisfied customer is the best advertisement you can have. Don't forget, Mr. Printer, that when you rest from your labors your works do follow you.

Every printer who reads these lines will testify to their truth, and with his Amen! he will heave a sigh of regret as he finds himself pictured in any of the above adverse criticisms.

Oh, that with clarion voice I might reach every "printer undignified," urging him to turn over a new leaf in the conduct of his business!—that I might urge him to the self-respect which would put money in his pocket, and at the same time elevate the craft, which is indeed the ladder by which all other businesses climb to success.

IS CONCISENESS A VIRTUE?

The gospel of conciseness, like the gospel of silence, is proclaimed in hundreds of articles and books. Every one, however little he himself follows its precepts, recommends them to his friends and charges disregard of them upon his foes. Now, conciseness is neither a good thing nor a bad thing in itself. Its value, like its appropriateness, depends upon the subject, upon the occasion, upon the audience addressed. But the success of it depends most of all upon the personality of the speaker. If terseness can be united with vigor of expression which conveys the idea powerfully to the mind and with point which fixes it there, nothing can be more all-sufficient. Conciseness, then, has done its perfect work. But to effect this result requires great ability, if not genius; and great ability, to say nothing of genius, is very exceptional. On the other hand, when brevity is united with dulness—as it is very apt to be—it loses not merely the power to influence and to inspire, but to inform. To be concise, without being bald and jejune, is granted only to the highest order of minds. On the other hand, condensation, even when the matter is particularly valuable, is rarely entertaining. Intellectual fare can no more be made palatable by compression than can bodily. Pemmican is described as a food intended to comprise the greatest amount of nutrition in the smallest space. It is useful, in fact invaluable—on certain occasions and in certain places. But no one is likely to choose it as a regular article of diet, still less to entertain his friends with it at a feast.—*Prof. Thomas R. Lounsbury, in Harper's.*

A CURIOUS condition of affairs, says *The Printers' Register*, arose recently in the town of Cuneo, Italy, in connection with the Catholic newspaper, the *Stendardo*. For reasons of economy, the proprietor of the journal recently discharged his male compositors, replacing them by nuns drafted from a convent to which a printing-office is attached. The *Stendardo's* compositors having protested without effect against the employment of the nuns, the whole of the mechanical staff engaged on the paper ceased work. The clerical organ then received assistance from the owner of another establishment, the whole of the employees of which immediately went on strike. As a result, the proprietors of all the other printing-works in the town have been compelled by their workmen to boycott the clerical paper. On the next day the *Stendardo* appeared reduced to half its usual size.

Written for THE INLAND PRINTER.

SOME TWENTIETH-CENTURY FIGURES ON PRINTING AND PUBLISHING.

NO. II.—BY MERSENE E. SLOANE.



N the former article I made a general review of the printing and publishing industry as a whole, showing the remarkable advance made during the first five years of the twentieth century, and the favorable condition of business at the time of the official Government census of 1905. Before taking up the individual branches of the industry, there are some further items of interest to the craft in general.

The number of establishments increased 5,745 during the last ten years of the nineteenth century, which was at the rate of 34.7 per cent over the showing in 1890. During the first five years of the twentieth century the number of establishments increased 4,111, which was at the rate of 18.4 per cent over the 1900 showing. Relatively, the increase was 43.1 per cent greater during the first five years of the present century than during the last ten years of the preceding one.

The first thought of the conservative printer or publisher will be that too many fool printers have started small establishments, to their own disappointment and to the detriment of the craft in general. But the figures do not confirm such notion. Notwithstanding this remarkable growth in numbers, the average investment per establishment was \$1,461 more in 1905 than in 1900 (being respectively \$14,572 and \$13,111). And yet more significant is the fact that the average product per establishment increased \$3,220 (being \$18,775 in 1905, against \$15,555 in 1900). This puts to silence those who continually cry out against the starting of new enterprises. *The demand for output has been relatively greater than has been the increase in the number of establishments producing.*

The percentage table (from Table 7 of *Census Bulletin*) tells a very interesting story of the fluctuations in the relative activity of the several States and Territories (see page 379).

From this it appears that, at both censuses, the greatest activity in the growth of the number of establishments was in Indian Territory and Oklahoma, following the law of natural conditions of population and industrial development. Kansas showed a slight falling off in 1900, but gained nearly ten per cent in 1905. In the last census Nevada was stationary, while New Hampshire and the District of Columbia showed slight decreases (due in both instances to the discontinuance of certain publications).

Indian Territory and Oklahoma also showed

the greatest percentage gains in capital and value of products at both censuses. In 1900, Alabama, Kansas, South Carolina and Washington showed small decreases in capital, but made large advances in 1905. Also, in 1900, the District of Columbia, Georgia, Kansas, New Hampshire, New Mexico, South Carolina, and Wyoming showed a falling off in product, compared with 1890, but

TABLE 2.

Printing and publishing — per cent of increase in number of establishments, capital, and value of products by States and Territories, 1890 to 1905:

STATE OR TERRITORY.	NUMBER OF ESTABLISHMENTS.		CAPITAL.		VALUE OF PRODUCTS.	
	1900 to 1905	1890 to 1900	1900 to 1905	1890 to 1900	1900 to 1905	1890 to 1900
	18.4	34.7	31.6	49.7	42.9	26.0
Continental United States.						
Alabama	23.0	33.3	73.5	* 1.4	67.8	3.3
Arizona	56.3	52.4	112.8	85.5	98.3	53.3
Arkansas	20.4	52.3	69.0	40.5	42.3	24.2
California	49.6	48.7	67.0	12.8	81.2	15.0
Colorado	49.6	48.7	40.0	73.2	53.1	34.9
Connecticut	13.8	26.9	9.2	61.1	23.3	28.6
Delaware	17.9	5.4	21.8	6.5	20.7	1.4
District of Columbia	* 0.8	106.3	0.2	74.2	44.0	* 47.7
Florida	55.0	16.3	162.4	23.6	88.8	6.3
Georgia	23.0	20.6	48.6	40.7	61.2	* 12.0
Idaho	31.9	137.9	70.7	97.3	78.8	91.1
Illinois	14.1	44.7	48.0	41.2	45.8	23.0
Indian Territory	181.0	625.0	314.7	383.4	249.2	546.8
Indiana	7.2	37.2	48.8	90.8	32.2	31.3
Iowa	6.9	46.6	27.0	39.0	34.9	35.0
Kansas	9.1	* 0.8	38.1	* 11.2	30.5	* 1.6
Kentucky	18.8	37.5	39.2	23.2	47.1	7.7
Louisiana	22.0	24.8	26.7	46.9	55.8	1.6
Maine	3.5	41.1	3.7	54.2	25.6	37.5
Maryland	1.7	38.1	11.6	80.7	12.8	53.6
Massachusetts	3.1	19.0	23.9	54.0	15.4	51.3
Michigan	14.9	31.1	15.6	51.8	45.5	27.9
Minnesota	26.7	66.7	12.4	59.8	44.6	36.0
Mississippi	16.6	53.4	54.2	54.4	26.8	33.1
Missouri	9.6	41.4	39.0	38.5	49.9	18.1
Montana	3.4	117.1	32.8	51.4	51.5	72.4
Nebraska	13.5	25.1	24.8	14.6	44.9	6.5
Nevada	0.0	163.6	81.5	26.0	127.7	4.3
New Hampshire	* 3.1	7.6	* 7.2	31.2	8.1	* 3.7
New Jersey	25.5	48.0	35.1	94.8	40.5	* 41.6
New Mexico	51.4	12.9	63.2	36.1	41.7	* 4.4
New York	22.5	17.5	29.0	69.0	44.9	37.1
North Carolina	27.1	52.6	60.6	47.0	59.1	52.8
North Dakota	63.6	79.5	72.3	27.4	54.2	42.9
Ohio	17.8	27.0	30.2	53.4	38.3	18.6
Oklahoma	154.9	580.0	209.6	756.2	205.3	570.6
Oregon	18.9	54.6	0.5	89.6	86.3	3.4
Pennsylvania	11.9	20.7	19.8	30.0	36.5	5.9
Rhode Island	22.1	30.0	40.4	50.4	44.6	33.6
South Carolina	25.0	33.3	39.0	* 5.0	31.5	* 0.7
South Dakota	35.4	38.3	89.6	22.4	76.3	10.4
Tennessee	18.7	35.9	22.4	49.8	46.6	28.6
Texas	9.7	72.7	84.6	28.4	70.8	15.3
Utah	26.3	158.1	27.5	22.0	90.3	4.9
Vermont	2.0	30.8	14.6	20.6	19.9	23.8
Virginia	20.6	21.0	29.8	94.4	44.6	37.0
Washington	51.6	69.7	132.4	* 3.2	150.8	10.6
West Virginia	24.7	54.8	52.8	129.8	50.1	71.3
Wisconsin	21.6	33.6	24.3	63.9	49.0	26.0
Wyoming	23.7	81.0	85.4	7.5	98.4	* 17.5

*Decrease.

in every case showed substantial and in some instances marked gains in 1905. (The falling off in the District of Columbia, in 1900, was due to the fact that, at that census, the Government Printing-office was excluded, while it was included in 1890. It is not included in 1905.)

In 1905, the only State that showed a decrease in capitalization was New Hampshire. But in value of products this State showed an increase of 8.1 per cent, which was the lowest record made in this item.

This table shows that, in several States, the

percentage of increase in the number of establishments was greater during the first five years of the twentieth century than during the last ten years of the nineteenth century. If computed on the ten-year basis at the same ratio, the showing, not only in this item, but in many others, would be nothing less than remarkable throughout the States.

The table shows that product has not increased in constant ratio to investment. In the former article I advanced the suggestion that the great increase in products was not due so much to expensive automatic machinery introduced into large establishments as to the time-saving perfection of modern typefounders' products and to the increased efficiency of workmen enlightened by educative craft journals. (The statement merits the repetition.) The statistical table now before us very emphatically appears to substantiate the suggestion. It will be noted that, of the fifty States and Territories only nineteen show an increase in relative capitalization equal to or greater than the percentage increase in value of products, while thirty-one of the fifty show a percentage increase in product greater than the relative increase in capitalization. *In other words, more than three-fifths of the States show a greater ratio in the increase of product values than in capitalization.*

Increase of output does not necessarily follow enlargement of equipment. Other factors enter into the problem of prosperity. From this table it appears that as great an increase as 162.4 per cent in capitalization (see Florida) went with an increase of little more than half that per cent (88.8) in product. Whereas, as small an increase in capital as two-tenths of one per cent (see District of Columbia) was attended with an increase relatively more than two hundred times as great (44.0 per cent) in value of product. This might serve as an encouragement to the proprietor of small means, who, by judicious management, may use his little equipment to such improved purpose as to greatly increase his output.

Thus have we surveyed the industry as a whole, and the showing has been quite to the credit of the craft. But it will add value to the record to analyze more closely each general branch. The several phases of the industry are so closely interwoven that it is quite impracticable to make a complete segregation, however valuable that might be. Printing and publishing are often combined in the same establishment. Accounts are not kept in such a way that separate reports can be made of each feature. Following the Census Bureau method, I shall make two general divisions, styled "Newspaper and Periodical Establishments," and "Book and Job Establish-

ments." It should be constantly kept in mind that in each division are included two features — *printing* and *publishing*. Some establishments do only printing; others do only publishing; while many do both. It is the last class that complicates the statistical problem in handling this subject.

In the subsequent discussion, I shall treat newspaper and periodical establishments as one subject, but with the understanding that this designation includes those which both publish and print, and those which only publish, but hire the printing done either by other publishing and printing establishments or by job printers. Book publishing and job-printing establishments will constitute the second class, and, similarly, will include those which do both publishing and printing of books, those which only publish books (hiring the printing done), and strictly job-printing establishments. Originally the publishing and printing of music, exclusively, was treated by itself, but so similar is that work to the book and job industry that it is better to consolidate the subject with the latter one.

The census figures do not distinguish between book printing and job printing. Book printing done by other than the original publishers themselves is classed with job printing. Without keeping this arrangement clearly in mind, confusion will result in interpreting the statistics, and wrong impressions will be received as to the real condition of the job-printing industry, which holds so large a place in the interest and consideration of the craft.

Although it is impossible to make a sharply defined classification of establishments, because of the overlapping and intertwining of publishing and printing interests and activities, it is worth while to note the relative values of products in the different branches.

In the case of newspapers and periodicals, the value of products includes subscriptions (and sales) and advertising. The aggregate for these two items, in 1905, was \$256,816,282. The total value of all other publishing products (books, pamphlets and music) was \$57,986,177, of which \$14,826,902 was the product of newspaper and periodical establishments. That is, a trifle more than one-quarter (25.6 per cent) of book, pamphlet and music publishing was done by newspaper and periodical establishments.

The total value of book and job printing was \$149,262,070, of which \$32,619,225 was by newspaper and periodical establishments — about 21.8 per cent of the total. Less than one-fourth of the book and job printing of the country is done in newspaper and periodical establishments, although combination establishments are about one-half of the entire number.

The total value of miscellaneous incidental products (binding, engraving, blank-books, etc.) in the combined industry was \$31,996,828, of which \$5,039,445 (15.7 per cent) was from newspaper and periodical establishments.

Comparatively, the showing is suggestive of the quickened tendency toward specialization that characterizes all activity of the new century. In 1890, of the total output of newspaper and periodical establishments, about one-fifth (20.2 per cent) was for book, job and miscellaneous products. In 1900 these special products amounted to a trifle more — to 21.2 per cent of the total. But in 1905 the ratio dropped to 17.0 per cent. This checks with the unprecedented showing for the book and job branch of the industry, where the increase in value of products from 1900 to 1905 was 50.5 per cent, as against 29.8 per cent for the last decade of the nineteenth century.

As in all artificial industries, so in this the movement is cityward, and the city is the nursery of specialization. There the job establishment has a distinctive field and more and more claims and obtains the patronage for which it is especially equipped.

The aggregate product of the entire industry in 1905 amounted to \$496,061,357. Of this \$256,816,282 was newspaper and periodical product, and \$239,245,075 was book, job and miscellaneous product. In 1900 the figures were: Total, \$347,054,430; newspapers and periodicals, \$175,789,610; book, job and miscellaneous, \$171,264,820. It will be noted that in both instances the amounts were nearly evenly divided between newspaper and periodical products and all other products combined. Computing the percentages it is found that, in 1905, newspapers and periodicals comprised 51.8 per cent of the entire product, while in 1900 they amounted to 50.7 per cent. Thus the first five years of the new century showed a slight tendency in favor of the newspaper and periodical branch of the industry.

When it is considered that this comparison is between classified products (grouping those of the entire industry) and not between the classified establishments, the showing appears the more remarkable and suggestive. *In other words, the subscription (including sales) and advertising incomes of the newspaper and periodical press of the country comprise a little more than half the value of the entire output of all publishing and printing establishments combined.*

[The next article will discuss the newspaper and periodical branch of the industry.]

THE reason some men can not make both ends meet is because they are too busily engaged making one end drink.—*Process Work.*

Written for THE INLAND PRINTER.

THE PREPARATION OF COPY FOR MACHINE COMPOSITION.

BY ARTHUR F. BLOOMER.



UCH more now than in the old days of hand composition, the compositor who presses down keys and pulls levers has himself become a machine. He has too many things to engage his attention, and too great speed to maintain, to give his attention to the small details of punctuation, capitalization, and the casual use of figures which made the old hand compositor great or mediocre. Speed is the one great qualification in the operator, and what he sees before him is what he transfers into metal. If his first impulse is to capitalize, to insert a comma — he has no time for real thought — the word is capitalized, the comma inserted, no matter how ridiculous the one or the other may be. The hand man could reconsider and amend; with the machine man "the die is cast."

To accommodate the new condition, on newspapers and similar ephemeral matter the proof-readers have orders to be "liberal," with the result that "anything goes." Abominable divisions of words are permitted; the presence of the useless and often misleading comma or the absence of the needed one is unnoted; all the ethics of good printing are violated in the use or nonuse of figures; the original intent of the capital letter is frustrated with a recklessness that makes an "old-timer" shudder.

While this condition of affairs is undoubtedly unavoidable on newspapers, and more endurable because the life of a single copy of a newspaper is but that of a May-fly, it is not to be tolerated in printing of a permanent character, no matter what the expense that may be necessitated, as some of the finest specimens of the art are now the product of "the machines."

It is not infrequent that an otherwise irreproachable book is found, on reading, to contain a "dead" line, a transposed line, or not to contain a very necessary one. It is to avoid the necessity for much correction, and so the taking of many risks, that these suggestions are made — and then only for printing intended to be of a permanent character.

In the preparation of "copy" for this class of printing — any printing which it is desirable to have done in a uniform and workmanlike manner — the proofreader, or a proofreader, should "read proof" on the copy before it is put into the hands of the compositor, indicating all capital letters, punctuation and the use of figures or their nonuse, as is desirable; all paragraphs and "run-ins," the sizes of types where changes are necessary;

tated; correcting such lapses of grammar as may be caught in what must necessarily be a rather hurried reading — in fact, having everything so prepared that there is but one way to do it.

The commonest objection made to this is, "We haven't got the time!" But what is the difference whether the time is spent in properly "editing" the copy, or in reading, correcting and revising the proofs? A "dirty" proof requires a great deal more of the proofreader's time than a "clean" one, and the same is doubly true of the time of the reviser, for in the case of cast-line machines every line having an error, having been reset and recast, must be read throughout, with a large probability of a new error being caught — perhaps missed. Occasionally an error will be found uncorrected; then if the reviser is wise he will search the whole job through, for the chances are that the line has been corrected and inserted somewhere else — thirty galleys away in one authenticated instance.

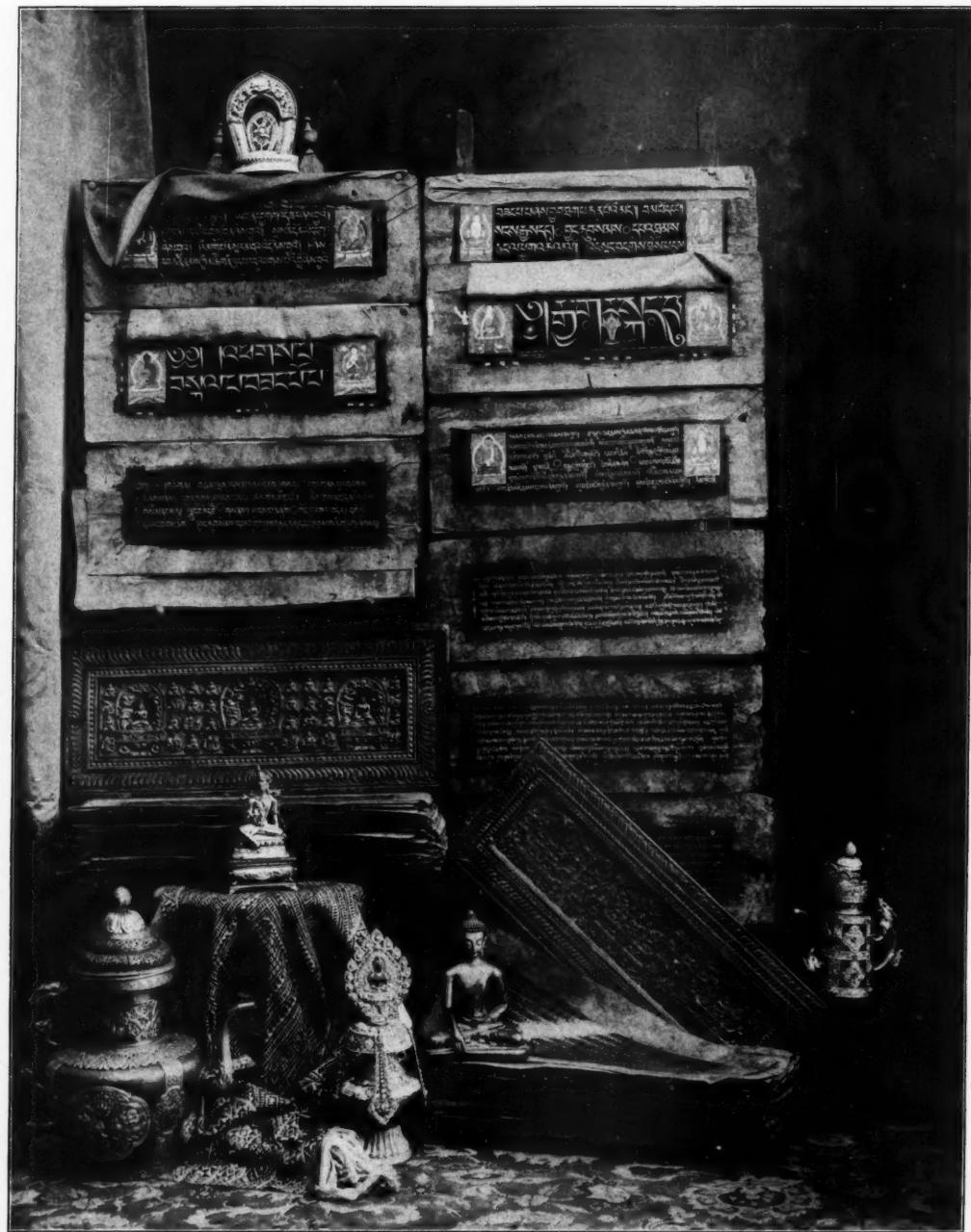
"It costs too much!" is another oft-urged objection. But there is not generally a great deal of difference in the wages of men, that the time of one man should be so much more valuable than that of another. Besides, the time of a machine is taken, as well as that of man, while corrections are being made. If a close account is kept of the wage cost of a job, it will be found less where the copy is exactly as wanted than where the proofreader exercises his taste on the product of the metal and the proofs are consequently bad. Every one has noticed the difference in the condition of proofs and the greater speed of the operator on "reprint copy," and the advantage will be equally great if the copy is edited "just like reprint."

There is not one author in fifty — meaning by "author" all those who write to be printed, and especially lawyers — who either knows or cares anything for the little niceties of printing of which punctuation and capitalization form so large a part. These small matters are like the second fiddle in an orchestra — only noticed when not there or out of tune. Mr. F. Horace Teall occasionally, in abstruse questions of punctuation, recommends giving the author his preference. But if the proposition is abstruse to men who make a lifetime study of such matters, how much more so must it be to those to whom it is but an incident, and a trifling one at that? Punctuation that is particularly abstruse, unless the sense is involved, can not affect matters much either way.

This is written with a view to the economical use of machines without violating the canons of good printing.

The safest place to avoid and the cheapest place to correct an error is in the "copy."

FORTUNE does not change men; it unmasks them.—*Process Work.*



BOOKS FROM A THIBETAN LAMASERIE.

Photographed for THE INLAND PRINTER by W. H. Kelly, Darjeeling, India.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

BOOKS FROM A THIBETAN LAMASSERY.

To the Editor: CALCUTTA, INDIA, October 8, 1907.

While in Darjeeling, India, I came across what I consider a real curiosity in the way of two volumes of sacred Buddhist writings, and by permission of the owner, had them photographed especially for THE INLAND PRINTER. The illustration hardly does justice to the elaborate carved covers and brilliant coloring of the leaves. To give an idea of the work the pages and covers were arranged on easels, the main part of the volumes being shown at the bottom. The ornamentation in the way of the figures of Buddha and pots are a portion of the owner's curios introduced to dress up the subject.

Each volume contains about one hundred pages. The leaves are 10 by 32 inches, and the paper is made from the bark of the wild daphne, which is reduced to pulp and laid, giving a thickness of eight-ply. The natural color of the leaves is dull drab. The central panel is given a dark varnish and the characters are then painted on with a brush. The lettering is finished in gold and silver bronze. The title-pages are ornamented in colors, each corner giving the divine Buddha in various poses. Red and blue predominate in these colorings. The painting is done by lamas, and it is said that they take as long as three days to each leaf. The covers are of wood about one and a half inches thick, and intricately carved with numberless images of Buddha, surrounded with panel scrollwork, the whole covered with gold leaf. The title-pages have a yellow cloth curtain glued at the top.

The title translated from the Thibetan Sanskrit characters is "The Happy Period," pertaining to a belief that at a future period one thousand and one Buddhas will visit the world in a body (possibly a sort of a grand-jury affair).

The books were secured or "conveyed" (to use the owner's term) from a lamassery at Gyantse, about 150 miles from the Indian border line, and some nineteen thousand feet above sea-level. The "conveying" was variously and laboriously accomplished on the backs of yaks, cows, mules and coolies by Mr. A. C. Rigo de Righi, who also brought out numerous other curios. Mr. Righi is mine host of the Drum Druid hotel, Darjeeling. He has been offered various figures for the books, but says he holds them at £200 each, which is little enough for his hardships and difficulty in getting the lamas to part with them.

Mr. Righi was one of the party who met with disaster attempting to climb the famous Kinchanjunga (twenty-eight thousand feet). At the height of twenty-two thousand feet the party of six fell a distance of five hundred feet, forming an avalanche. One European and three natives were buried in the snow, Righi escaping with an injured leg.

W. M. KELLY,

Traveling Representative "The Inland Printer."

WANTED THE PREACHER TO PAT HIM.

To the Editor: CHICAGO, October 15, 1907.
Some time ago I read an editorial note in THE INLAND PRINTER which brought to my mind an incident that might be considered another note for insertion of like value to some, as the note in question interested me, which read as follows: "The employer who neglects to commend earnest endeavor or praise the doer of a job with a touch of talent or art in it, is not only remiss in his duty, but is throwing away money."

The other day a preacher stepped into the composing-room where I am employed, with copy in his hand, and asked for the proprietor. I replied that he was out. "Well, you'll do," he added, and handed me the copy, knowing that I was the compositor, continuing: "I want five hundred got up as neat as you can possibly do it." "All right," said I, and the preacher was on his way. I laid the copy on my case and proceeded to fulfill the preacher's request to the best of my ability. I finally accomplished my task and slid the job on the stone. It was soon run off by the proprietor and later the preacher called for it. This time the proprietor was in. "Is my job done?" the preacher asked the proprietor. "Yes, sir," the proprietor replied, handing him a printed sheet, and proceeded to wrap the job up. The preacher looked it over, and turning to the proprietor patted him on the shoulder, saying. "YOU are the A1 printer; that job is neat. It is very neat. YOU'RE all right." And the proprietor simply ran the job off and wrapped it up. Did he deserve the patting on the shoulder? Was he entitled to the preacher's complimentary words: "YOU'RE the A1 printer?" Mum's the word, boys, mum's the word. *Courage!* Our reward will be paid in _____?

E. F. BLAIR.

TWO BOOK INDUSTRIAL MUSEUMS IN EUROPE.

To the Editor: CHICAGO, October 13, 1907.
The purpose of this letter is to call the attention of American printers to two European institutions which, to the writer's knowledge, have no counterpart in this country, and to induce such printing establishments as devote special care to the artistic development of the art to send specimens of their work to be exhibited there. If American printing is not represented, or very insufficiently represented, the reason for that would seem to lie in ignorance of the existence of these institutions, not, as a writer in THE INLAND PRINTER seems to imply, in some lack of appreciation from the authorities of the institutions themselves. There does not, as I already said, seem to exist any museum in this country devoted exclusively to the book as a technical and artistic product; art museums have their graphic arts departments, and a few libraries their exhibits of early printed or else remarkable books; the two museums of which I here speak are devoted exclusively to the graphic arts, with the very natural addition of paleography, and their purpose is to show in actual specimens as well as in graphic presentation the development of the arts, and especially the art of printing, from the earliest times.

The Gutenberg Museum in Mainz dates from the year 1900, when that city celebrated the five hundredth anniversary of the birth of the inventor of printing. It forms a part of the city library, although it has a special endowment of 100,000 marks, and its basis is the collection of early printed books in that library, as well as objects which constituted the historical exhibition held in connection with the festivities of 1900. It is at present located in a couple of rooms belonging to the city library in the old so-called German House, or Grandducal Palais. When

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the library in a not-distant future shall move into its own building, the space devoted to the museum is to be extended and the library's bibliographical collections incorporated with it. For the present the smallness of the rooms devoted to its use precludes very extensive exhibits. These might be roughly divided into two parts, the historical and the technical. In the historical part we find the specimens of early printing, in the latter the more particularly graphic exhibits, including reproductions of machinery. The somewhat remarkable poverty of specimens from Gutenberg's own time—though there is a copy of the *Catholicon* and also the Fust-Schoeffer *Psalterium* of 1459—is accounted for by the devastation of the city library by the French in the time of the revolutionary wars, and the removal of the electoral library by the Swedes during the thirty years war. The loss of the latter is irreparable, as the vessels which should carry it to Sweden were lost in a storm on the Baltic, but the books taken by the French are now part of the National Library in Paris. The museum possesses, however, one of the most interesting of the discoveries of the last years, namely, the "Weltgericht" fragment, believed to have been printed in 1444, and thus antedating with ten years the earliest piece of printing having a printed date. The modern department is, of course, much richer, as the museum has been the recipient of many gifts from European—especially German—printing establishments.

The Stockholm museum, Bokindustrimuseet, was also founded soon after the Gutenberg celebrations of 1900, on the initiative of the printer W. Zachrisson in Gothenburg, and is managed under the auspices of the Swedish Association of Master Printers, by the secretary of that body, Captain A. Hasselquist. It is at present housed in the society's rooms. Located in Stockholm with its many printing-offices, and directly connected with the trade, its aims are not merely historical, but also pedagogical; connected with it is the trade school which is also maintained by the association of printers. It attempts to collect at least one specimen from every printing-office established in Sweden, and has already quite a respectable beginning, consisting of several hundred pieces, most of them donated by a Stockholm printer, C. F. Bernström. Perhaps I might be allowed to suggest that particularly Swedish-American printers send specimens of their work to this museum.

AKSEL G. S. JOSEPHSON.

The John Crerar Library, Chicago, October, 1907.

"THE AMERICAN HANDBOOK OF PRINTING."

To the Editor: EASTON, PA., October 13, 1907.

I was sorry to see the October INLAND PRINTER harbor such a malicious, incompetent, also inaccurate review of Gress' "American Handbook of Printing."

I have read THE INLAND PRINTER for the past five years, and have any number of times passed copies of it along to friends in the craft as a good thing.

I had studied carefully the "Handbook" and was therefore acquainted with "Quadrat's" subject, and when I noticed that the book was to be "dissected" by an "old-timer" I read the article with special interest. But really I was disappointed with his remarks.

In one instance at least he seemed to have deliberately lied. Furthermore, after having stated as a prerequisite that an author should of all things be *accurate*, he then makes a number of foolish errors himself, even being so careless as to misquote the book he claimed to have read so attentively.

It surprised me, too, to see "Quadrat" take exception to Mr. Gress' frequent use of the word "about" when giving the date of the invention of some new process, or the

like. This struck me as being not a poor attitude, but a good one. My reason is this: If Mr. Gress had stated in a definite way that such-and-such an invention was made at such-and-such a date, it would have meant to have accepted the arguments of one authority as unquestionably right, and to have rejected those of probably three or four other equally competent writers as being incorrect.

I did not think the editor of THE INLAND PRINTER would permit such an article to appear in that very excellent magazine, but having done so, I hope to see him publish some remarks exonerating the paper from the responsibility for the attitude "Quadrat" took in the matter.

I believe there are many who, having read the article, will feel as I do, though they may not take the time to write you.

M. C. GEORGE STONEBACH.

[NOTE.—"Quadrat" will go further into his "dissection" in the January INLAND PRINTER. "The Critic criticized" will be given opportunity for reply, and this discussion will be closed.—EDITOR.]

TEACHING PRINTERS HOW TO PRINT.

To the Editor: WHEELING, W. VA., Nov. 5, 1907.

Your articles, and the utterances of Mr. James M. Lynch, president of the International Typographical Union, from time to time, have sounded a warning note to printers generally on their apathy to technical education; and I, for one, am glad that the typographical union has taken cognizance of the fact that there is need of some kind of education outside the workshop. But how technical education can be gained by those living in some subordinate union, with but few members, is a matter fraught with much moment.

For many years I have been a reader of THE INLAND PRINTER, and have been interested and instructed thereby. I have, with the possible exception of the Linotype, worked on every class of work as a compositor. *But I am learning.* I am an Englishman, but have resided long enough in this country to become a citizen. What has struck me more than anything else here is the lack of elementary knowledge evidenced by the average compositor. And, needless to say, I have had to suffer accordingly. I had to work next to a fellow who could not set a stick of straight matter correctly; he was a jobber. I guess he had better been "jobbering" outside a print-shop. Then another could not put four pages together in a chase; he was also a jobber. Then your straight-matter hands—and tariff men! Where I am employed at present one is supposed to be a specialist in tariff composition. The declaration is: Not every one can set *tariffs*. Not in this pied-up place, may be. But give any average workman instructions correctly and there ought to be no difficulty in his doing so.

With such a state of affairs as this, it is not to be wondered at that employers desire the "open shop."

Why should not every compositor at least have the knowledge of how an ordinary thirty-two-page form is to be imposed? What man has a right to a union card that can not punctuate his own letters? And, again, why give a card to any one who doesn't know the relative values of spacing as to words and lines?

There are things some of us will never be able to do as well as others; but we ought to have at least an idea of how they are to be done.

I have a suggestion to offer to your readers and to the management of your journal, and it is this: That you have a directory of your subscribers made (in such towns as ours, for instance), and then ask these same if it would not be well if they could band themselves into coteries for

the study of their art and the interchange of ideas. You will never be able to do anything at all through the different unions, and I have greater faith in the foregoing plan than any other I can think of.

H. R. H.

[NOTE.—Our correspondent expresses a feeling which exists among a great many progressive printers. It is possible that technical education can be gained by apprentices and printers in the most remote localities by a plan which is now in course of development. The suggestion offered by our correspondent was tested out by THE INLAND PRINTER a number of years ago and technical clubs were formed among INLAND PRINTER subscribers. THE INLAND PRINTER sent boxes filled with specimens as a sort of traveling reference library among these various clubs. Interest waned, however, and the boxes never came back. This was due to the fact that no uniform progressive and specific plan of instruction had been laid down. We do not agree with our correspondent that nothing can be done through the local unions. On the contrary, we believe that on the local unions depends the permanent success and development of technical education in the printing trade, with the coöperation of the employers in the several towns and guided by the several art institutes. Los Angeles Typographical Union has a technical school, but has not yet fully rounded out its plan of instruction. Indianapolis Typographical Union has a school of instruction, with forty apprentices. They are laboring under the same disability as Los Angeles union. The International Typographical Union has appointed a commission on technical education, which is preparing a plan comprehensive enough to unify and direct the efforts of the local unions in this work, announcement of which will be made in due course. We direct the attention of all interested to the leading article in this issue of THE INLAND PRINTER.—EDITOR.]

IS "FROM WHENCE" CORRECT?

Perhaps the commonest as well as the most illustrative of usages of this character, the predominant idea of which is the desire to impart clearness rather than force, is the employment of *from* before *hence*, *thence*, and *whence*. To the linguistic economist the use of the preposition with these words has long been a subject of sorrow, when it has not been one of denunciation. He has this justification for his feelings, that it conveys nothing to the mind which is not found, or at least implied, in the adverbs themselves. Yet it is equally true that almost from the very beginning the users of language seem to have felt the need of the preposition to bring out the meaning distinctly. These words came into the language—of course, the language of literature is meant—as early at least as the latter half of the thirteenth century. They then terminated in the genitive suffix *-es*, and had the forms *hennes*, *thennes*, *whennes*. The ending is now represented in our spelling by *-ce*. In the fourteenth century the practice began of reinforcing the sense of these adverbs by what is, strictly speaking, the unnecessary *from*. Were language constructed on pure business principles, the preposition would never have been introduced, or if ever, by any accident, introduced, would have been cast out with contumely. Yet, as a matter of fact, it has not only been always in use since its first appearance in these phrases, it has always been in the best of use. From the days of Wycliffe and Chaucer to those of Tennyson and Browning one can point to an unbroken line of great authors regularly employing it.—*Thomas R. Lounsbury, in Harper's.*

ERUDITION does not advertise nor answer advertisements.—*Process Work.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.



THE printing trade in London is very slack at the time of writing, there being over one thousand members of the Society of Compositors out of work, and about the same number of non-society men. As the Christmas season comes nearer, however, trade will brisken up and a considerable number of these out-of-works will be employed. In the provinces trade is good, orders are plentiful, and not only printers but engineers, brokers and material dealers are quite busy.

A LEEDS firm of engineers has just introduced two machines that promise to be of great service to printers in the stereotyping department, a section of the business in which handwork is still the rule. One of the machines is intended for matrix-making in the jobbing office, and imitates mechanically the hand beating by brush, but turns out the work at a very high rate of speed. The form is fixed on a traveling table that moves to and fro under a brush having an up-and-down motion that beats the flong into the type very quickly. The other machine is of the same class, but is intended for newspaper work, being larger and more powerful, and capable of turning out the finished matrix in a few seconds. The machines are very strongly built, and the simplicity of construction is a great point in their favor. There are no complicated parts to get out of order, and a boy can be instructed in their use in a very short time. The number of matrices they are capable of turning out is remarkable, and this, combined with the excellent quality of the finished result, renders them indispensable to printers who have a fair amount of stereotyping to get through. These are the first matrix-making machines ever built in England, and, although a German machine was introduced a few months ago, they have a wide field before them. Some enterprising firm in the United States should secure an agency for them, as they are certain to meet with appreciation.

THE Bradford Master Printers' Association is to be congratulated on the possession of a chairman who is possessed of tact and common sense, and so much have his services been appreciated by the members of that body that they have kept him in office for the long period of ten years. To celebrate the decade of his possession of the presidential chair, Mr. Byles was, the other day, presented with a valuable gold watch and chain, at a dinner given in his honor, at which the Lord Mayor and other influential people were present. Mr. Byles is a great believer in the conciliation of the worker by granting him shorter hours and better wages, and he has so organized the master printers of Bradford that labor disputes in that city are now a thing of the past. In the course of an interesting speech, in which he thanked the members of the association for their kindness, Mr. Byles referred to the settling of trade disputes by arbitration, and said that: "The Federation of Master Printers of Great Britain and Ireland had already done a great deal, and was destined to do a great deal more for the printing trade, because their federation had carried collective bargaining a great deal further than a local association could possibly carry it. Some of the negotiations—notably those which resulted in the Monotype agreement—were very difficult, and involved much hard work, but surely that was better than fighting. The Monotype agreement was of special importance, for it contained a principle which would, no doubt, ultimately cover the question of overtime hours in all branches of the trade. Another clause provided for the

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submission to arbitration, under certain conditions, of any difficulties that might arise. Only recently he had been asked to serve on a committee for the drafting of a scheme for a permanent conciliation board for the settlement of all disputes arising between masters and men. He did not know how far the typographical society and other societies interested had been consulted, but he felt sure they would fall in with the scheme, and the trade would have a court to which appeal could be made with the certainty of receiving absolute justice."

THE young British printer has much done for him in the way of providing facilities for the gaining a thorough technical knowledge of his business and just now the various technical schools are in the full swing of the winter session. In London alone there are many schools for printers, among them being the Regent Street Polytechnic, the Borough Polytechnic, St. Bride Institute, Aldenham Institute, Northampton Institute, and the Camberwell School of Arts. In the country, too, there are many good centers of instruction, notably at Manchester, Glasgow, Liverpool, and Reading, and in these institutions full practical training is given in letterpress, composing and machining; lithography, stereotyping and electrotyping, process engraving, and tri-color work; the various work-rooms being fitted with the most up-to-date plant and machinery. The London County Council has also taken a hand in instructing the young idea, and has opened special classes for boys engaged in the printing trades. These classes have for their object the continuity of the elementary education given in the board schools. A special course of instruction, extending over two years, is given to boys engaged as compositors, machine hands and lithographers. The subjects include elementary science (including the science of color, for machine minders); drawing (design), especially arranged for compositors and lithographers; first aid; and intermediate French. With all these aids to perfecting the student of typography in his work, the printers of the coming generation should be much in advance of their fellows, although there are many employers who say that these classes are only useful for the turning out of what they term "technical prigs," a class of youth that suffers from swelled head and who imagine that because they have been successful in gaining a medal or a certificate at the technical school, they know more than men who have had a real practical training in the workshops. Many employers, in fact, will not engage men who boast of a school training, but despite these adverse opinions, the schools are certainly doing good work and are turning out youths who are better trained for their profession than the old-class apprentice, who gained his knowledge of the trade by rule-of-thumb methods.

THE new postage rates on British periodicals, which came into force a few months ago between Britain and Canada, is likely to have an unpleasant result for American printers and publishers, as it has had the result of increasing by more than 100 per cent the volume of British periodicals and papers in the Canadian mails. These periodicals are now carried for 1d. per pound, instead of 4d., as formerly. A corresponding decrease is noted in the volume of American literature sent to Canada, and British periodical publishers are rejoicing at their increased sales.

THE "yellow" press has got a new title, an eminent divine, Dr. Horton, of the Baptist Union, having, in the course of a speech at the annual assembly of that body, called it the "Corrosive Press," and the name seems likely to stick. However smart the so-called American newspaper methods may be they do not go down with the great body of Britishers, who prefer their news free from sensationalism, and of a character that is dependable, not pal-

pable untruths that are published one day only to be contradicted the next. A section of the London press, which is apparently run by office boys, for office boys, is notoriously untruthful, and, unfortunately, such newspapers have an immense circulation among the younger members of the community, who revel in the sensational, if apochryphal, stories therein.

ONE of the famous Otley printers' engineers, Mr. William David Payne, has died, and thus is removed a personality that was a prominent figure in the life of that busy Yorkshire town. Mr. Payne was the youngest son of Mr. David Payne, the inventor of the Wharfedale machine, which still forms the model of which all our flat-bed printing-presses are but variations, improved, no doubt, and more rapid in their execution of work, but still embodying the original principles of the earlier machine. The deceased gentleman had a life-long experience in the building of printing machinery, and with his brother, Frederick, had carried on the business of the extensive Atlas Works at Otley. Over four hundred employees of the firm attended the funeral.

R. Hoe & Co. have just finished the erection of a new rotary web printing-press for the proprietors of the *Petit Parisien*. It is intended for the printing of a weekly periodical issued by that firm, and is specially adapted to suit its requirements, printing, folding, and adding the cover, and also wire-stitching the papers at a high speed. The press is in three sections, two of which have a capacity for papers in multiples of four pages up to sixteen pages, and then, increasing by eight pages, up to thirty-two pages. Thus, four, eight, twelve or sixteen page papers may be printed at the rate of twenty-four thousand per hour, and twenty-four or thirty-two pages at half that rate. The third section of the press prints the cover in four colors on one side and one color on the other. The product is assembled in the cover and the whole is stitched, folded, cut, and delivered. A number of other combinations may be made with the press, which is a fine example of Messrs. Hoe's high-class work.

A NEW departure has been made by a firm of type-founders' and printers' furnishers, Messrs. John Haddon & Co., who have fitted up a complete printing-office with their own makes of frames, cases and other labor-saving inventions, together with a full supply of the type cast at their foundry, and the machines for which they are agents. The object is to show printers how they may economize space, increase output, and practice economy, by adopting the firm's materials and methods. The idea is a good one, and as the office is at all times open, free, and all visitors welcomed, whether they purchase or not, the firm should reap the benefit of their enterprise in increased sales.

THE law prohibiting the giving or taking of secret commissions, which came into force at the beginning of the year, is being strictly enforced, and has already done a lot of good in preventing bribes being given and taken in the printing trades, especially on the installation of new machines in an office, an occasion on which it was well understood that, unless the builders of the machine paid heavily in "palm oil," there would be many breakdowns. The printing-ink business, too, was rotten with bribery, and that too is much decreased under the new law. As an example of the severity with which it is administered a case came before the London courts a few days ago, when the managing director—or as you would call him in the States, the president—of a firm of printers, was prosecuted. It was alleged that he had paid sums amounting to \$200 secret commissions to an employee of a gramophone company to secure extensive printing orders. Defendant denied that he had any corrupt motive, and it was stated

that some of the orders were obtained after open tender. The magistrate imposed a penalty of \$250 and \$52 costs. He also imposed a penalty of \$250 on the employee, for receiving the commission. The maximum penalty for giving or receiving bribes in connection with business transactions is \$500 and a year's imprisonment, but the full penalty has not yet been imposed in any case that has come before the courts.

IN these notes, in the October number, mention was made of the new rotary newspaper web press placed on the market by Joseph Foster & Sons, 134 Fleet street, London, E. C. Messrs. Foster write that the capacity of the press was not correctly stated. The machine is capable of producing four-page papers at a running speed of twelve thousand per hour; eight-page papers at six thousand per hour, and twelve-page papers at four thousand per hour, all the papers being cut at the heading, inset and delivered folded to half or quarter-page size, counted in bundles of any predetermined number. We are pleased to have the opportunity to publish this correction, which shows that the company has a remarkably interesting proposition.



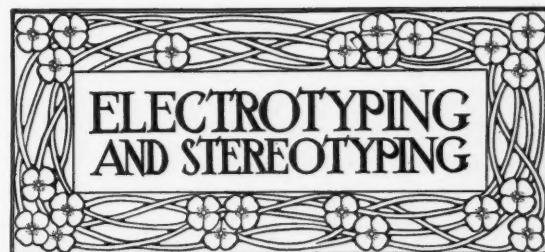
"WHERE HAVE THEY GONE?"

Photo by R. R. Sallows, Goderich, Canada.

WAITING FOR GOOD LUCK.

The foolish man sits down,
Without the wish to strive,
And twirls his thumbs and waits
For good luck to arrive.

The wise man bares his arms
And works to make the way
A smooth one for the good
Luck that may come some day.
—S. E. Kiser, in *Chicago Record-Herald*.



BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

INCREASING THE PLASTICITY OF CLAY.—In a recent paper read before the American Institute of Electrical Engineers, reported in the July, 1907, Proceedings, Mr. E. G. Acheson, of Niagara Falls, New York, referred to his discovery that the addition of gallotannic acid, extract of straw, greatly increases the plasticity of clay. This information will be of interest to papermakers and stereotypers who have a taste for experimenting.

CELLULOID PLATE MACHINES.—H. F., Oklahoma City, Oklahoma, writes: "Can you give me the address of a manufacturer of celluloid plate machines? What I want is a machine to make plates of six-column page of thirteen-em, twenty-inch matter, similar to those made by the 'Mail Plate Company' of Chicago." **Answer.**—The "Mail Plate Company" is out of business, and there is no one now engaged in this business, as far as we know. Address the Western Newspaper Union, of this city, who own the assets of the Mail Plate Company.

WOOD-BASE CUTS, ETC.—J. J., Johnstown, Pennsylvania, writes: "I have had an argument with our stereotyper in regard to small wood-base cuts, which he claims take a great deal more time to dry out in the steam press. I claim that a small cut does not require more than a minute or two longer to dry with a wood base. Where can I procure a first-class book on stereotyping?" **Answer.**—It takes two or three times as long to dry a wood-base cut as a metal base. All cuts, if possible, should be mounted on metal bases before stereotyping. We now have in preparation a book on "Stereotyping" which will be out in a few weeks. The Inland Printer Company will have it on sale.

HAS TROUBLE WITH HIS METAL.—J. A. M. writes: "Enclosed find a piece of metal which I would be pleased to have you examine and tell me what the matter is. The casts are porous and when the metal freezes it wrinkles on the side. Kindly tell me how to fix it and if there is any charge let me know." **Answer.**—The appearance of your metal indicates the presence of zinc or other impurities. It would be impossible to suggest a remedy without an assay, which would cost about \$10. It would probably be cheaper to sell your old metal and purchase a new supply than to attempt to refine the old metal. If it contains zinc in any quantity you would be unable to get it out with your facilities.

ELECTROTYPEGRAPHITE.—Mr. E. G. Acheson, of Niagara Falls, describes in the Proceedings of the American Institute of Electrical Engineers for July, 1907, what he calls "deflocculated graphite" as being of such extreme fineness that its particles will pass through filter paper. This prepared graphite should prove of value to the electrotyper, for, other things being equal, the smaller the

particles the more faithful will be the shell made from a given wax impression. Mr. Acheson has been actively connected in the production of graphite by means of the electric furnace. His earlier years were spent in the development of carborundum products at Niagara Falls where the large demands for current are easily met.

STEREOTYPING WOOD TYPE.—C. S., Dayton, Ohio, writes: "We have trouble stereotyping from large wood type. The letters become concaved. Can you give the reason for this and a remedy? Also please, good paste recipe for brush process." *Answer.*—The ordinary process of stereotyping is not suitable for duplicating wood-type forms. The heat required for drying the mold shrinks and warps the type and eventually ruins it. In stereotyping large type of any kind the spaces between the type should be packed full on the back of the mat, otherwise the pressure of the metal will force back the spaces and at the same time curl the mold of the type around the edges of the letters, thus causing the concave of which you complain. The following is a good paste recipe: Starch, eighteen ounces; flour, twelve ounces; dextrin, twelve ounces; alum, two ounces; water, seven quarts; cook in a steam-jacketed kettle.

RECOVERING METAL FROM DROSS.—The following is from an Australian correspondent: "(1) In stereo room we make a considerable amount of dross, which consists of skimmings mixed up with dirt in sweeping, etc. I have sold this, but wishing to reduce it in the office I have found considerable difficulty in doing so. The dross amounts to about one hundred pounds per week. Would you kindly give me the most recent methods of reduction so as to get most of the metal back? (2) Dipping stereo plates into a nickel bath has been recommended for half-tone work. Do you approve of this? If so, what will be the effect and also in what way would the nickel affect the stereo metal in recasting plates?" *Answer.*—Dross can be reduced effectively only when the quantity is large enough to warrant the employment of a smelting furnace. About forty per cent of the total weight of the dross can be extracted, however, by using a Wagner & Nelson extractor. This extractor is a small furnace holding about one hundred pounds of dross. In the bottom of the kettle is an orifice which permits the metal to run out into an iron pan as fast as it is melted. It is claimed that about forty pounds of metal may be extracted from each hundred pounds of dross of average richness. The remaining sixty pounds of dross would still have a market value to the smelters and would represent the actual saving effected by the extractor, less

the cost of fuel and labor. (2) Dipping stereo half-tones into a nickel solution could have no beneficial effect, as the amount of nickel deposited by simple contact with the solution is so small that it amounts to no more than a color. To obtain any advantage the nickel must be deposited on the stereo by the usual plating process. When so deposited it improves the stereo by giving it a better printing surface and making it more durable.

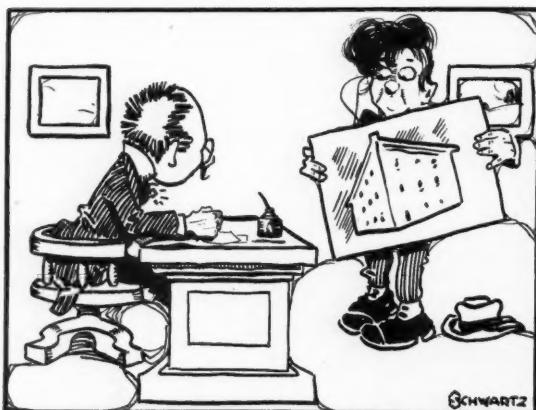
INSECTS THAT DESTROY STEREO PLATES.

The astonishing fact that in the Vienna mint the leaden walls of a reservoir containing sulphuric acid, although forty-three millimeters, or about 1.7 inches thick, were eaten through by an insect; that the leaden gas pipe in a café was also damaged in like manner, and that also in the sulphuric-acid factory in Nussdorf the wall of the lead chamber was found to contain defects from the same cause, has recently attracted attention to the damages done by insects both to wood and to metal. Such damages are due to a sort of wood wasp, of which there are many sorts in central Europe. The largest of these, the black and yellow giant wood wasp, resembles the true wasp, which is so feared by reason of its sting; but close observation shows it to be very different. Its breast and belly are joined by a wide connecting piece, whereas in the case of the real wasp the "waist" is proverbially small. On the under side of the elongated belly, the female has a very hard boring device, about nineteen millimeters ($\frac{3}{4}$ inch) long, black and fluted, and which lies in its sheath. Ordinarily this borer is directed backward; but when in use it is turned about its base, so as to make a considerable angle with the axis of the body, and is used like a rat-tail file until it makes a hole about eighteen millimeters (0.7 inch) deep in the wood which it usually chooses to perforate. The egg which the female lays in the wood develops into a caterpillar-like creature with six short legs, and without eyes. (What would it do with eyes? About two years—during almost its entire life—it lives in the wood, in perfect darkness!) With its sharp, hard jaws it bites in the trunk of the tree tubular channels, which increase in diameter as it grows larger. It swallows the wood which it gnaws off, digesting the nutritious portions and discharging the rest in a meal-like form. For two years it eats its way forward in this manner. In the third year the insect creeps out, biting with its jaws through the thin wall which separates it from the outer world, leaving the home of its childhood to enter upon a short life in freedom.

Should a tree trunk that has been perforated by such a wasp, and in which an egg has been laid, be employed when insufficiently seasoned for building purposes, it may happen that some day the insect, which has been two years working its way through the piece, will suddenly appear in the building.

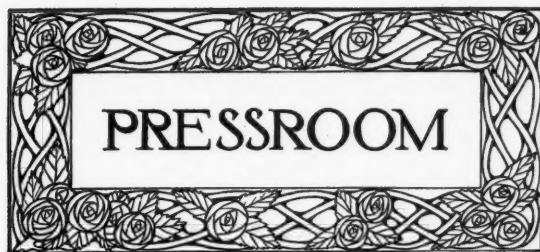
If a piece of such timber which contains a larva is surrounded by a leaden plate, the insect will not stop at this, but will bite its way through just as though it were of wood.

Almost more wonderful are the performances of the boring cricket. Although this is a dwarf compared with the wasp, it has been able in Rochelle to gnaw through the leaden roof of a building and to make holes fourteen millimeters (0.55 inch) deep and four millimeters (0.16 inch) in diameter in printers' stereotype plates, despite the fact that by reason of the antimony in such plates they are much harder than lead.—*Scientific American*.



MR. KNOWTALL (to artist who has made a drawing of the building): "And you call yourself an artist, eh? Why, this building is just as high on one side as it is on the other, and it don't run down hill either!"

THE simple life and the larger income is what we are all aspiring to.—*Process Work*.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

INDIVIDUAL MOTOR FOR PRESS (133).—“What size of individual motor is most economical to use for a 10 by 15 platen press? Am thinking of putting in an individual motor and do not wish to have it larger than necessary. A direct current motor will be used.” *Answer.*—A $\frac{1}{2}$ -h. p. motor will be a suitable size for the press, where an ordinary class of work is to be done. See reply to “Electric Motors for Press Driving.”

A BROWN INK (139).—“Can you give me approximately the amount of red and black that will make the brown ink as shown in sample enclosed? Also, what tint would harmonize with it?” *Answer.*—A mixture of rose lake and black, ten parts to one, will give a brown which approaches very close to the sample. A tint made of white mixed with a small quantity of the foregoing shade of brown will be in harmony with that shade; or a small amount of lemon yellow may be added if the tint approaches too near the violet tones. A light blue made with bronze-blue and mixing white or magnesia will make a very harmonious tint for this particular brown.

CHALK-RELIEF OVERLAYS (136).—“In the September INLAND PRINTER I read an article on chalk-relief overlays, and would like very much to know where I can secure the prepared paper used for this purpose. We print a large number of imitation letters on our presses, and would like your opinion on the kind of packing most suitable for this work—hard, medium or soft.” *Answer.*—The paper for chalk-relief overlays is made in Germany, but at the present time there is no American agency for the goods. Lankes & Schwärzler, No. 2 Finkenstrasse, München, Bavaria, are the manufacturers. If the letters are to be printed on hard paper, like bond or similar grades, the tympan should be medium hard, consisting of a pressboard and about four sheets of manila, with a hard manila top sheet.

GLOSS INKS (131).—“Will you please give me the formula for making a compound or varnish to put in ink to give it a nice gloss?” *Answer.*—The use of a gloss varnish in the ordinary letterpress inks usually results in giving a weak body to the ink, as it adds an abnormal amount of vehicle to the pigment, which will also tend to a loss of color and make ink work poorly on hard papers. If a glossy finish is desired, it is advisable to procure the gloss colors already prepared from your inkman, rather than to “dope” your inks. In some cases where only a small quantity of ink is required, a heavy gloss varnish is mixed with the ink to give the gloss finish desired. Some printers give a glossy finish to certain prominent lines in a job by taking a second impression with gloss varnish after the ink has dried thoroughly.

OILING OF TRACK ROLLERS (134).—“I have put the following questions to a number of pressmen and they are of different opinions, and I thought it would be well for others besides myself to know the usual way. On a two-revolution press, should the tracks in which the rollers run that carry the bed be oiled? On platen presses should the

tracks for the roller-bearers be oiled?” *Answer.*—It is a common practice to oil bearings of that sort, whether they be roller or ball bearing. The purpose of the oil is to reduce the friction by interposing a thin film between the two surfaces. The tracks for the roller-bearers of a platen should not be oiled, as this would give the rollers, which should rotate, a tendency to slide. The difference between bed-rollers and the truck-rollers, of course, is clear when you examine and see the purpose of each and the work that each performs.

ROLLERS “SKIPPING” THE FORM (140).—“I am enclosing sample of a job done on a 12 by 15 platen press. Please note the upper right-hand corner in the eight-point roman, which does not show up. We have had this trouble only the past month or two and can not locate the cause. We recently attempted to run a two-line date line on heralds with form set in this corner and we could get no results, the ink apparently not getting on the type at all. We lock up with metal furniture.” *Answer.*—The difficulty you are having with the forms is no doubt due to the weakness of the saddle springs, which allows the rollers to “skip” the parts of the form lying close to the head rule. These springs, with normal tension, should hold the roller trucks firmly enough to bearers to cause them to rotate, rather than to allow them to slide, which permits the rollers to “skip” after the head rule is struck on the return of rollers. The little ink that appears on the type was deposited when rollers were descending. If bearers were locked up inside the chase, this trouble would not appear so strongly. To prevent a recurrence, remove all the springs and stretch them to equal length, thus giving about equal tension. If any springs are found broken (rather a common occurrence), order new ones to replace them.

PRINTING ON HIGHLY FINISHED SURFACES (132).—“Will you kindly give me a few suggestions regarding printing (in both red and black) on the face of the enclosed cards, which are double coated and plated? I find it quite impossible to produce a smooth, clear print. The form used is quite solid in places and the ink refuses to ‘take’ to the plated surface. My press is a 12 by 18 and is in first-class condition as regards rollers, etc. What method is employed in printing on celluloid? Would not the same method produce good results on these cards?” *Answer.*—On account of the highly finished surface on the cards, the ordinary inks do not cover well, not having the necessary body, so it will be necessary for you to order some special ink from your inkman which will have these properties—that is, being of sufficient body to cover well and still lacking that “tackiness” which might tend to peel the stock. Submit a sample of the stock and an impression of the forms to your inkmaker, who will be able to supply you with suitable grades and colors. In printing on celluloid, a fairly heavy-bodied ink is used, to which a small quantity of “acetone” is added; this is to act as a solvent of the celluloid, causing the ink to adhere, since it must dry on the surface. We do not believe that the “acetone” would help the covering qualities of any ink, as it is not used in the ink for that purpose.

ELECTRIC MOTORS FOR PRESS DRIVING (130).—“I desire information regarding electric motors for presswork and hope you can assist me. Are the motors such as the _____ and _____ successful both from the pressman’s and electrician’s point of view—especially on alternating current? Do the motors supply a variable speed without waste of current? The Electric Lighting Company of this city has recently installed a day current so that it is possible for concerns using small power to replace gasoline engines with motors. The service here is 113 volts, sixty

cycles, single-phase machine, alternating current. So far as I am able to learn, no one here has had experience with a variable speed motor. There is a motor on the market here, but it has a speed of one thousand eight hundred revolutions a minute, and in order to apply it to the operation of a job press, would it be necessary to resort to a system of speed pulleys? I am conducting a small job-printing business and use a gasoline engine to operate a 10 by 15 press. I should like to put in an electric motor if I can secure the variable speed without using a system of pulleys. What power of motor is required for a 10 by 15 press?" *Answer.*—The motors you refer to are for direct current, so could not be used with an alternating current. We believe you could use the motor which you say has a speed of one thousand eight hundred revolutions, by placing a two-inch pulley on the motor and driving to a sixteen or eighteen-inch pulley on the fly-wheel shaft of your press. This would give you around two thousand impressions an hour; that is, if the fly-wheel makes the usual number of revolutions per impression. A $\frac{1}{2}$ -h. p. motor will be sufficient for driving the 10 by 15 press.

MAKE-READY ON A MIXED FORM (135).—"I have been a constant reader of your valuable journal for some time, but have never taken the liberty to make use of your knowledge and experience up to this time. I am now going to ask a few questions, with your permission: I enclose a sheet marked 'A,' and would like to know the required time to make same ready; of course I mean for the pressman to do nothing but work on the same. The edges on the enclosed vignetted half-tones do not look soft and even as they should. I have read your articles on this subject and you have mentioned a vignetting punch, and I would like to know where I can get one and the price of same." *Answer.*—A mixed form, such as the sample submitted, could be made ready properly in about six hours. We presume that cut overlays have been prepared in advance, or if of zinc or other mechanical methods, that they are prepared during time of "spotting-up" of "mark-out" sheets. Of course in some cases the condition of cuts may lengthen the preliminary work of make-ready—that is, the leveling up of cuts. The vigneted edges of some of the half-tone cuts appear soft and clean. Possibly where they are harsh in tone, the cut-mount may be above type-high. We believe you could have improved the appearance of the cuts with the make-ready. Many pressmen who do this class of work start the make-ready of a vignetted cut by having it at least one thickness of tympan stock below type-high. This may be about .003 inch. The cut is only leveled up, but not brought high enough to give a strong impression for marking out. The bringing up of cut depends almost entirely on the cut overlay and "spotting-up." The work on the catalogue pages shows careful attention to details, except for the slight harshness on the vigneted edges of the cuts before mentioned. A vignetting punch of any screen desired may be procured from the F. Wesel Manufacturing Company, 70-80 Cranberry street, Brooklyn, New York.

A "RUSH" JOB (138).—"We beg to submit a booklet herewith for criticism. The job was a hurry-up one." *Answer.*—The presswork on the booklet might be criticized for several reasons, namely: on the selection of inks for the cover and text; on the unevenness of color; on account of the make-ready of some of the cuts and the make-ready on the type pages; also on the registering of cuts and corner-pieces with type pages. The offset might have been avoided had the color been kept more uniform. The colors used on the cover do not harmonize well with the tint. If you had used a dark green for the key-plate and a light green for the tint, the effect would have been

more pleasing, and it would have been especially suitable for that class of work. A more harmonious combination of colors for the text would have been a Milori blue, with a warmer brown, or a bronze-blue to which a minute quantity of lemon yellow had been added. This color for the type, while a warm photo brown would bring out the half-tone cuts to great advantage. The make-ready both of the cut and type forms could have been improved, the greater neglect being shown in the type forms. The "offset" which appeared on some of the pages could be attributed to uneven setting of the fountain. The unevenness of color on opposing pages is so noticeable in some instances as to give the appearance of two type-faces. While most of the half-tone cuts appeared to have been given a make-ready, some of them could have been improved by "spotting-up" with tissue. The ink for the cut forms may have been all right as to quality, but the same trouble was experienced with these forms as with the type forms—that is, very uneven color being carried. This produced some strongly contrasting pages, giving the appearance of two different colors of brown being used. It is evident, from a comparison of the make-ready of cover and text, that it was a lack of time rather than of skill that caused the weak appearance of the cut and text forms as compared with cover form. We believe that a "rush" job is never carefully done because of the lack of time for the finer details of the work so necessary to give that finish to the finer classes of work. In a job of this kind care should be exercised in selecting the colors which will harmonize and which will have the working qualities suitable for the grade of stock to be used.

CUTTING AND SCORING ON PLATEN PRESSES.—Frank Estes, Chicago, writes: "On page 870 of THE INLAND PRINTER for September, you advise a correspondent as to the best way to make ready a cutting and scoring form on a platen press. The methods you advise are so at variance with the generally accepted practice of up-to-date workmen that I wish you would allow me to offer a few hints to those of the craft who are not up on this class of work. In the first place, I think you misapprehend the correspondent's question, which is as to whether the cutting rule of a form should come in direct contact with the iron sheet *on the platen*. Your answer states that the cutting rule should not come in contact with the *platen*. This statement is correct, but is not an answer to the question. Cutting and scoring forms are made ready on ordinary platen presses, by securing a sheet of soft metal to face of platen. If much work is to be done, a topped hole should be placed in each corner of platen. Corresponding holes should be drilled and countersunk in corners of metal face-plate, which is then fastened to platen with countersunk screws. The expense of these holes may be avoided, if cutting jobs are infrequent, by securely gluing to face of platen sheet of rather heavy manila paper. On top of this glue the metal face-plate. With the metal face-plate firmly in position and the cutting form in place, draw a sheet of paper over face-plate, securing lightly at top and bottom with paste or glue. On this sheet take a light impression, merely to show where cutting rules will strike, as an aid in setting guides. Outside the line of cutting rule, at the proper distance, glue a strip of paper on which to mark position of and glue feed guides. Discard loose sheet of paper, set guides, adjust impression to barely cut through the stock in use, make up for any inequality in height of cutting rules by underlaying, and job is ready for the feeder. If a sheet is missed, the impression should be thrown off to save sharp edges of cutting rules. Soft steel is far preferable to brass for a face-plate. Steel lasts longer, does better work and is no more destructive of cutting rules than is brass. It may be obtained at a saw fac-

tory, or from the makers of the platen presses known as the Universal type. These face-plates are ground and polished to an even thickness throughout, which is a very important feature in cutting-rule work. If time will not permit the delay necessary for obtaining a polished plate, get a thin sheet of steel from any dealer in iron supplies. Paper, pressboard or cloth pasted on the cutting surface of face-plate merely serves to make the edges of the job ragged and increase the feeder's work in placing stock. It is not generally known that for many classes of cutting and scoring a cylinder is more convenient than a platen machine. Almost any dealer in secondhand printing-presses can supply a drum cylinder without the inking apparatus. For the work under discussion, a sheet of steel takes the place of paper packing and draw-sheet.

INSUFFICIENT MAKE-READY (137).—“We will appreciate it if you can give us the following information. We had an order for circulars in two colors on 140-pound enameled stock, such as sample sent you. We found it difficult to print the job properly; we could not get the high lights of the half-tone cut to work clean. We reduced the ink, but that did not help matters, so we had to keep washing out the cut every few minutes. The three samples sent you show how it worked before and after washing out the cut and after reducing the ink. We wasted a great deal of time trying to get it right, but without success. We used the best half-tone ink we could get and tried our best to get it to work right, but the cut would not print well. We were told that the cut was O. K. and correct in every detail. Can you tell us what was wrong? Also, please answer these questions: (1) Should a soft or hard tympan be used for such work? (2) What is meant by ‘make-ready’ for such work? (3) What is the ‘overlay’ process we have heard about? (4) What ink would you recommend for such work as this? Kindly give us any other information that you think will help us to finish this job. We are to get out about two thousand more circulars and want to do it right.” *Answer.*—There are several reasons why the high lights of the half-tone cut would fill in so persistently and cause such a loss of time. As the cut was of a subject having strong contrasts, the major part being solids and dark shades, it must necessarily require a strong make-ready to properly bring out the various tones, since the ink alone will not do it. The causes, then, for your failure to produce satisfactory results are: Inadequate make-ready and carrying too much color, the latter trouble being somewhat intensified by the ink having been reduced. If you had made a firm cut overlay of thin, hard book paper, it would have given the varying pressure required to print such a cut properly. The enamel stock was all that a pressman could desire, as regards printing qualities, and together with the cut should have given a neat-appearing job, had the conditions regarding make-ready and proper manipulation of the ink been satisfactory. It is quite possible that your ink was suitable for the work before it was reduced, but having started to print the cut without the proper “make-ready,” you found it necessary to carry considerable color; this “filled in” the high lights and shadows of the cut. Then, to make matters worse, you reduced the ink, which immediately commenced to give mottled solids, also filling in the high lights and shadows. This, of course, made it necessary to wash out the cut more frequently than before. The letterpress part of the form, both in the black and green, could have been greatly improved by a sheet overlay “spotted up” with tissue. (1) You should use a hard tympan. (2) The “make-ready” for a form of this description would consist, first, of the necessary underlays to bring the cut even to type; then the necessary cut and sheet overlays to give the varying pressures required, as

before described. (3) The method of making cut overlays to use in connection with the make-ready of a form consists in taking impressions on varying thicknesses of hard book paper and by cutting out the high lights and the intermediate tones and then attaching the cut-out sheets to form what is then a cut overlay, which will be denser in the solids and of a varying thickness as the shadows and tones in the cut vary, the purpose being to give a varying pressure to the cut as the tones of the subject may demand. The mechanical methods of making cut overlays have been described at various times in this column. They are as follows: The Bierstadt-De Vinne swelled gelatin process; the Gilbert-Harris zinc overlay; the Lankes & Schwärzler chalk-relief process; also the “dusting-on” method, which consists of covering freshly printed impressions of cuts with a compound which is afterward heated; this causes the liquifying and “setting” of the compound, which gives a varying density to the sheet as the tones of the cut vary, on account of the deposit of the compound which is held by the ink. (4) A good grade of half-tone ink, costing at least 50 cents, would be suitable for the job, since the stock and half-tone cut appear to be about what should be expected on a job of that kind.

A LARGE FOUR-COLOR PRINT.

Nearly three hundred square inches represent the area of a large four-color reproduction from a water-color called “Before the Assassination” that is being distributed by the C. B. Cottrell & Sons Company of Westerly, Rhode Island, to their friends in the printing field. This reproduction is a very fine one and shows good handling in the production of the four color plates—red, yellow, blue and black, and as well the best of presswork, in evenness of ink distribution and exactness of register. The plates are 150-line screen effects, which serve the interpretation factors very well indeed. If anything, the color pitch is a little high, which, when it is considered that usually an appreciable percentage is lost in color values, is the more remarkable. It is claimed that this retention of brilliancy is due to Messrs. Cottrell’s patent system of ink distribution, which provides for the combined lateral and rotary motion of certain of the table composition rollers, in opposition to the vibrators, thus evenly and quickly spreading the ink over the entire table, to the great advantage of the pressman, who has, in consequence, a more certain control of his inking conditions.

Color-printing is a severe test for any printing-press, for in addition to having all the fine qualities necessary for printing black work it must have the best of register. If perfect register is not present, then the whole conception of the artist, the integrity of the color filters, the skill of the photographer and etcher avail nothing, for the reproduction will be faulty in every respect. Its color and general appearance will be far short of what is required in the best colorwork of to-day.

The subject is dazzling in its contrasts of colors—blue, red and green velvets forming a striking ensemble. The vividness of the scene is marked and one almost shudders to see the captain of the guard stand at one edge of the portières with dagger in hand awaiting the entry of the plotting Duke of Guise, who is just about to step into the presence of the retainers of King Henry III. of France. The composition is one that would be very easily marred were the mechanical perfection of the presswork not so well to the front and the color distribution not in such harmony with the motif of the subject.

SUCCESS, so called, is often the echo of the laugh of the devil.—*Process Work.*



BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

STUCK SLUGS IN MOLD.—An Indiana operator writes: "What causes slugs to frequently stick in the mold? Metal is not overheated, the slugs being solid most of the time. I have taken the mold apart and cleaned and polished it with graphite, and sharpened the trimming-knives and set them so they do not gouge into the slug. It occurs mostly with eleven-point, which I eject with a ten-point ejector. Can you help me out?" **Answer.**—Perhaps the ejector-blade does not strike the back of the slug squarely. You can test this by lowering the vise and backing the machine enough to allow the ejector to be advanced through the mold. Bring it flush with the face of the mold and lay a straight-edge across the slot, first at one end of the mold and then at the other.

SET THE ASSEMBLER RIGHT.—Many operators write that the vise automatic or pump stop of machines they are working are out of adjustment, so that the machine stops occasionally without visible cause, or that a line without spacebands casts, etc. In many cases the trouble lies in the assembler being set too wide, so that whenever a line is a trifle long in the assembler it stops in the vise. It is entirely possible, if the assembler is set wide, to get a cast of a line without spacebands in machines having the new-style pump stop, operated by the right-hand vise jaw. The full matrix line presses the jaw over when the line is lowered between the jaws. Again, if the assembler is set too narrow it will be almost impossible to get a cast without hand-spacing lines unless they have a number of spacebands in them. See that the assembler is set about a thin space narrower than the proper measure. A little attention to this will save many lost lines and much profanity.

ALIGNING MOUTHPIECE.—There are various methods of testing the alignment of the mouthpiece of the metal-pot with the back of the mold. Some machinists use red lead or printers' ink spread over the back of the mold and then allow the pot to lock up against it, disconnecting the pump meanwhile to prevent a cast. The ink is thus transferred to the mouthpiece, and an examination will reveal where it does not touch the mold. Some preserve the impression on the back of the mold by stopping the machine immediately after the pot has retracted so that the back knife will not scrape the ink from the mold, as the impression in the ink shows where the greatest pressure is. Another good plan is to coat the mouthpiece with red lead and insert a thin sheet of paper between it and the mold when the pot locks up. The impression is thus left on the paper. The remedy, of course, in all cases lies in throwing the pot around by the adjustments in the pot legs, if either end of the mouthpiece presses the mold too hard, while if it shows high or low in the middle, the file must be used to make it true. It is important, also, that the cross-vents be deepened after the mouthpiece is filed, preferably with a cold-chisel, but the rough edges must be afterward smoothed

off with the file. The vents should be deep enough to allow a sprue of metal about three-quarters of an inch in length to escape and show on the foot of the slug before it is trimmed.

BLOW-HOLES IN SLUGS.—J. S., Flushing, New York, writes: "Will you kindly examine the enclosed slug and let me know in your next issue how I can get rid of air-holes or cave-in on letters? You will notice the last word on slug how it caves in. I have been troubled with this for a long time; it comes and disappears again, but nevertheless it is a nuisance. You will notice on the bottom of the slug the vents are deep enough for the air to escape. I removed the mouthpiece and cleaned out the metal-pot recently, but it did not seem to do any good, and I drill out holes once a week." **Answer.**—Perhaps matters can be improved somewhat by having the plunger work freely in the well and by increasing the tension of the plunger spring. See to it that the hole in the side of the well which admits metal is not clogged up. The addition of tin to the metal will make it flow more freely and help drive out the air in the mold cell, the presence of which causes the blow-holes.

FRINGING OF METAL ON MOLD.—A. L., Fulton, Kentucky, writes: "I was troubled with back squirts of metal recently and changed the adjustment of the screws in the pot legs and since that time have had trouble with fringing of metal on the mold. There seems to be some connection between my fooling with the screws in pot legs and the lock-up of the mold against the matrices, but it doesn't look reasonable that there should be. I will not have much time to theorize and experiment with it this week, but am not going to give up. I feel that if I can find or learn the whys and wherefores of this trouble I will have learned a point that is worth while. If you have any suggestions to make they will be thankfully received." **Answer.**—The "fringing" may be due to a weak pot-lever spring. Note how much the pot lever moves forward just as it locks up the pot to cast. If there is a greater movement than 1-16 inch, the tension of the spring should be increased by the front jam nut. If the elevations on the pot cam are worn down so that there is no perceptible movement of pot lever forward, then the cams should be patched. Test the lock-up of the pot against the mold to see if it is even, and set the pot leg-screw jam nuts so that they can not move.

DISTRIBUTOR.—W. R. K., an Iowa operator, writes: "For the first time since leaving your school in 1903 I am compelled to appeal to you for advice. I am having trouble in the upper distributor box of a Model 2 machine, and it is the most aggravating trouble that I have ever had. The trouble is this: About two times a day a matrix will get caught in the box and the distributor screws will catch it and bend both upper ears and lower outside ear. On examining it I find that the upper ears are caught against the upper rails, just as if the lift did not raise the matrix high enough to clear the rails. The lift is adjusted as it should be, i. e., so it will just pick up a matrix. The distributor-box bar, both upper and lower rails, lift, lift spring, and screw that holds the lift, are all *new*. It affects thick matrices as well as thin ones. I have decreased the speed of distributor, but that makes very little difference. Under separate cover I am sending you some of the matrices, so that you can see how it treats them." **Answer.**—An examination of the matrices sent shows that there is an interference with their movement upward, as each shows a mark in the groove as if the bar point in distributor-box bar were catching them. This would retard the matrix long enough to allow the screws to engage and bruise the ears of the matrix. Would suggest that you remove the bar and examine the point and also

see that the bar point is in line with the center of the lower rail of the distributor-box bar. Also try the thinnest matrix and see that there is room for it to be raised without any binding by the bar point.

TWO-MOLD DISK.—A Pennsylvania operator writes: "I have read with much interest and profit your book, 'The Mechanism of the Linotype.' It has helped me out of many a hole, as I am a greenhorn of the greenest dye. We installed about two months ago a new Model 5 machine and it is working nicely, but I am up against one particular proposition I want further light on. In adjusting the knife-block for eight-point slug I had considerable trouble in getting the slug to measure alike on all four corners, but finally made it. The left-hand knife now just cuts off the overhang and slightly grazes the body of the slug. If I adjust it any finer it does not take off the overhang; but here is my difficulty: We are using on our paper a two-

RECENT PATENTS ON TYPESETTING MACHINERY.

Paper-perforating Mechanism.—Heinrich Drewell, Hanover, Germany. Filed August 25, 1906. Issued September 17, 1907. No. 866,343.

Typecasting Machine.—F. A. Johnson, New Bedford, Massachusetts, assignor to Unitype Company, Manchester, Connecticut. Filed November 14, 1898. Issued October 1, 1907. No. 867,277.

Justifying Machine.—E. V. Beals, Boston, Massachusetts. Filed February 21, 1898. Issued October 8, 1907. No. 867,867.

Justifying Mechanism.—E. V. Beals, Boston, Massachusetts. Filed February 21, 1898. Issued October 8, 1907. No. 867,867.

Composing Machine.—Heinrich Drewell, Charlottenburg, Germany. Filed April 19, 1907. Issued October 15, 1907. No. 868,538.



HOW LINOTYPES ARE DELIVERED IN INDIA.
From *Linotype Notes*, London.

letter font of eight-point matrices—or, I should say, ten-point Clarendon blackface for heads and eight-point No. 1 Roman for body-type. This, of course, requires two molds. I have the eight-point slug right, but when I turn the disk and shift the knife-block adjusting lever to trim the ten-point slug for the head the left-hand knife cuts away too much from the face, or left-hand side of the slug, and besides, the slug does not caliper true on one corner, being off nearly .001. Can you explain my difficulty? Am using an eight-point ejector for both the eight and ten point slugs. Both slugs are .001 under size, but as I had so much trouble to get the eight point true I let it go at that." **Answer.**—It may be that the two molds are not in identical relation to the center of the mold disk. Both molds should be seated firmly against the bottom of their pockets in the disk, and as far to the right as they will go. In tightening them in place, be sure that they do not shift their position. There can be a slight variation in the measurement of the slugs without producing any practical difference in their working.

Magazine Escapement.—P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed March 27, 1906. Issued November 5, 1907. No. 870,019.

LITERARY CALAMITY.

"I was sorry to hear that your new venture in the publishing field turned out to be a failure. I suppose there wasn't really enough of the magazine to carry the necessary ads."

"Not on your electrotypes! There weren't enough ads. to carry the magazine."—*Chicago Tribune*.

SORRY FOR THE AUTHOR.

"What did the rector say when the curate read the lesson from Genesis so badly?"

"Suffering Moses!"—*Harper's Weekly*.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbbee, 1881 Magnolia avenue, Chicago. If criticism is desired, papers must be marked "For criticism."

HIGHER ADVERTISING RATES.—That advertising rates are too low will be conceded by the publishers of fully ninety per cent of the dailies and weeklies of the country, yet they seem powerless to overcome this condition. The cause is not due so much to competition and cutting of prices, as to a failure to realize the actual cost of space. The old simile, that it costs a railroad company absolutely nothing to carry an additional passenger, when it must run its trains anyway, has been applied so long, that the price of "additional inches" has been figured down until it is even below the cost of composition. When two or more men in the same town have an article for sale, and none of them knows what it costs, each is governed by the price of the other, and each accepts low figures, never realizing the danger, but reasoning that "if Jones can do it at that price, then I can." To the activity of the advertising agencies is due much of this low-price condition, as they hammer away until the publisher, rather than lose a contract, yields a little, and then a little more, and a little more, until often a deal is closed at even a higher price than might have been conceded if there had been more time. The agencies can not be blamed, however, as they certainly would be foolish to make contracts at high figures when they can get lower ones, and when a publisher once yields the agencies never know when they have reached rock bottom. Some publishers even issue a lower card rate to agencies than they do to local advertisers, and allow discounts of fifteen and five per cent in addition. How many country publishers are barely existing on personal incomes from their properties of \$15 to \$25 a week? They ought to be receiving twice these figures for their services alone, with an additional ten to twenty-five per cent annually on their investment. To the majority of publishers this will seem unreasonable and impossible, but it is not. There are publishers in the smaller cities and towns who are doing this, and others who are doing even better, but they are publishers who charge much higher prices for advertising and who never cut a rate. It is not necessary to form a combine with other local publishers in order to get higher rates. It is oftentimes not even necessary to have the larger circulation. Confidence in yourself, confidence in your paper and in the justness of your position, will beget confidence from the advertiser. Suppose your competitor has thirty columns of advertising at 5 cents an inch, and you have but fifteen columns at 15 cents an inch. Who is making the most money? Not only that, but your competitor must go to the expense of extra pages to accommodate his larger volume of cheap business. The Spokane (Wash.) *Spokesman-Review* has just increased its advertising rates, and its card is published in full, as it gives not only a good idea as to the rates

obtained in the far West, but also contains many interesting details regarding special positions, etc.:

TYPOGRAPHICAL RULES.

Standard of display measure is agate—14 lines to the inch. No display advertisement taken for less than seven lines.

Advertisements two columns wide must be at least 50 lines deep; three columns, 75 lines; four columns, 100 lines.

All cuts, heavy-faced type, or reading matter subject to approval of advertising manager.

Cuts must be unmounted metal plates.

Columns: width, 13 ems pica; length, 21 inches; seven columns to a page.

Daily edition, 16 to 24 pages.

Sunday edition, 56 to 72 pages.

POSITION CHARGES.

One specification, 25 per cent additional. Two specifications, 50 per cent additional. Three specifications, 75 per cent additional. Apart from other advertising, 100 per cent additional.

No position will be sold on advertisements less than two inches in size, except the following:

One inch or over can have next reading for 25 per cent extra.

Where any part of a contract requires position, position rates must be paid on all space used.

DISPLAY.

FIXED SPACE — CONSECUTIVE INSERTIONS.

Daily, without Sunday, Edition.

Agate, per line.	6 ta	3 ta	2 ta	1 ta
One time	week.	week.	week.	week.
Two times	8 c	9 c	9 c	10 c
Three times ...	7 c	8 c	9 c	10 c
Four times	7 c	8 c	8 c	9 c
One week	6½ c	8 c	9 c	10 c
Two weeks	6 c	7 c	8 c	10 c
One month	5½ c	6½ c	7½ c	9 c
Three months ..	5½ c	6 c	6½ c	8 c
Six months ...	5½ c	5¾ c	6 c	7 c
One year	5 c	5½ c	5¾ c	6½ c

Add 10 per cent to above rates for the Sunday edition when used in conjunction with the daily.

When Sunday edition is used alone add 10 per cent to 1 time a week rate.

DISPLAY — OPEN CONTRACT.

To be used in the daily edition within one year as desired.

500 lines, per line*	0 c
1,000 lines, per line.....	.8½ c
1,500 lines, per line.....	.8 c
2,500 lines, per line.....	.7½ c
5,000 lines, per line.....	.7 c
7,500 lines, per line.....	.6½ c
10,000 lines, per line.....	.6 c
15,000 lines, per line.....	.5½ c

For Sunday edition add 10 per cent to above rates.

READING NOTICES.

MARKED "ADV."

Set in agate, daily edition, per line.....	20c
Set in agate, Sunday edition, per line.....	25c
Set in nonpareil, daily edition, per line.....	32c
Set in nonpareil, Sunday edition, per line.....	40c
Set in nonpareil, with position following news guaranteed, daily edition, per line.....	40c

Sunday edition, per line..... 50c

Readers charged by the line count. Figure six words for a line.

Heads on readers are measured. Minion, 10 lines to the inch; nonpareil, 12 lines to the inch; agate, 14 lines to the inch.

Readers implying editorial endorsement will not be accepted.

CLASSIFIED.

10 cents per agate line, daily or Sunday edition.
Classified advertisements charged by the line count.

Figure six words for a line.

It will be noticed that the lowest rate is 5 cents a line, or 70 cents an inch. Spokane is a city of less than one hun-

dred thousand people, and yet there are eastern cities of this size where advertising is accepted for 15 cents an inch, and even lower. It might be contended that the cost of materials and of living is much higher in Spokane. This may or may not be true, but even if it is, they are surely not five hundred per cent higher, and that is the difference in rate. One unusual feature of this card is that it gives time discounts, but no space discounts except on open contracts. One inch, run consecutively for a year, costs just as much per inch as twenty inches. The position charges are also unusual: "Top of column" or "next to reading" (one specification) would be twenty-five per cent additional, while "top of column and next to reading" (two specifications) would be fifty per cent additional. This is a good feature. Publishers should give the question of rates more serious thought, and not sit back and say, "I can't get more than 10 cents an inch because Jones is only charging 9 cents." Put the rate up where it should be regardless of Jones—not just a cent or two, but double, if necessary—and then convince advertisers that the paper is worth the price.

THE Moulton (Ala.) *Advertiser* has started a "Baby Department" which has proved a popular feature. In addition to a careful chronicle of all births in the county, it contains articles on the care and treatment of babies.

ONE cent a copy for a newspaper is about as low as we can get in this country, but over in Belgium it is different. *Le Petit Populaire*, published at Liege, is delivered to regular subscribers seven successive days for only 1 cent for the entire week. Yet the total number of pages in the whole bunch is only thirty-two.

THERE is more than one way to change an advertiser's adverse opinion of the value of a paper, as is evidenced by a story from Portland, Oregon. A real-estate dealer said, "I do not think advertising in your paper would do any good, for the people who read it are not real-estate buyers." The paper printed an editorial, warning its readers not to buy property in mushroom residence sections, as it was the intention to remove the car-tracks as soon as the lots were sold and the purchasers would have to walk. The real-estate dealer found it extremely difficult to find a prospective customer who had not seen the editorial, and he changed his mind regarding the character of that paper's readers.

AD-SETTING CONTEST NO. 23.—THE INLAND PRINTER'S twenty-third ad-setting contest was announced last month and will undoubtedly prove as helpful and interesting as the many others which have preceded it. To the student of correct ad. display, these contests have been of great benefit, as usually there are nearly two hundred ideas shown of how to display the same copy. Those who do not compete miss by far the greatest help, as only those compositors who enter specimens of their own work secure complete sets of the ads. The copy and full details were published in this department in the November issue, and as the contest does not close until December 15, there is still plenty of time to enter.

NEWSPAPER CRITICISMS.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement.

Daysland (Alberta) Press.—There are several light spots in your pages evidently due to poor rollers. A little more impression would help, but what is most needed is a more even distribution of ink.

Cass County Democrat, Harrisonville, Missouri.—It is just seven years since the *Democrat* was last criticized. There is excellent presswork on the paper, and many good ads., but there is an entire absence of prominent heads. Three or four display heads at the top of the first page, and some two-line heads scattered through the paper, would improve its appearance greatly.

Northwood (Iowa) Anchor.—The heavy double dashes used to separate the editorials should have two leads in either side, and more care should be

taken to have columns even at the bottom. Those first two columns on the first page of your issue of October 15 should have had at least two more lines each, or the extra space should have been equally distributed between the ads. Another good way to have utilized these two inches would have been to insert an ad. of your own. Not simply, "Advertise in the *Anchor*," but a good strong advertising argument.

Northwood (Iowa) Gleaner.—There is a bad bit of make-up in your issue of October 11, when you placed in the third column of the first page what was left of the article in the fourth column. It is the small matters which need attention, such as the proper spacing of plate matter, getting the columns even at the top, and "volume" is omitted from the date line, although "XIX" appears.

Arapahoe (Neb.) Pioneer.—Head rules should be transposed and there is a poor distribution of ink. Ads. show that considerable care is taken with the display and the results are good. The placing of dashes at either end of a "catch line" is a style which has been abolished in all modern composition.

W. A. TAYLOR, of the Attica (Ind.) *Ledger*, submitted the ad. reproduced (No. 1) for criticism. The whole effect is good, and aside from the misplacing of the apostrophe

Skinner's Satins

The Greatest Satin
Product of the
Looms.

Cost no more than the
so-called "just as good,"
and their beauty and wear-
ing qualities are as good
as Satins costing double.
We personally GUAR-
ANTEE SKINNER'S
SATINS FOR TWO
YEAR'S WEAR

All Colors \$1.50
the Yard

Chas. W. Zeigler

No. 1.

in "year's," which should have been after the s, as it is plural possessive, there is nothing to criticize. The upper panel is unusual, but quite appropriate, while the connecting rules on either side of the central panel give the ad. an artistic touch. Caps and lower-case, as a rule, make the stronger display.

SPECIAL editions of all kinds, many of them most elaborate, are received every month, but viewed from a purely business standpoint none have excelled that of the Vancouver (B. C.) *Daily Province*. Vancouver has grown in a few years to a city of over seventy thousand, and with the characteristic progressiveness of the Pacific Northwest the business interests were very liberal with their advertising patronage, nearly two-thirds, or about eighty-five pages of the 128 comprising this issue, being filled with their announcements. Without the embellishment of the customary illuminated cover, or the comparatively expensive process of flat-bed presswork on enameled stock, the edition must have netted a handsome profit. The first thirty-two pages are of the customary seven-column size, while the balance is in three thirty-two page sections, one-half the regulation size. This made it possible to print the entire issue on the web press. Two other

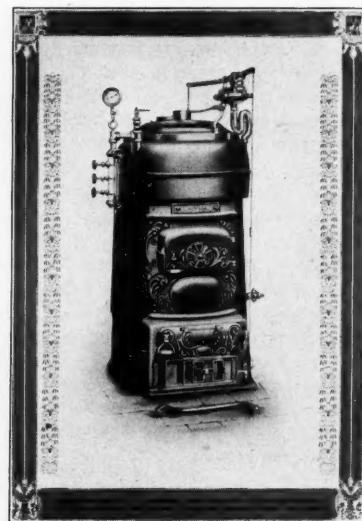
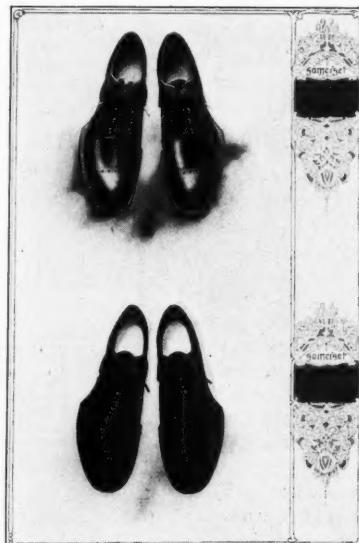
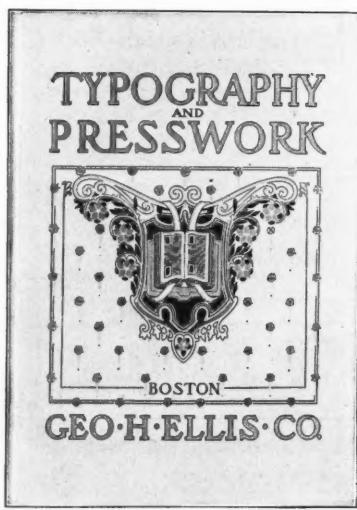
special editions of particular merit were the "Carnival Edition" of the Cedar Rapids (Iowa) *Republican* and the "Jubilee Number" of the Grand Rapids (Mich.) *Germany*. The latter was an exceptionally fine piece of press-work and included forty large pages and cover, printed on supercalendered paper.

PUBLISHERS will be interested in the outcome of a suit brought by a clothing merchant in Waterloo, Iowa, who is attempting to compel three papers, the *Courier*, *Reporter* and *Times-Tribune*, to print his advertising. The refusal to publish the advertising was brought about through the requests of local dealers, who learned that the plaintiff intended to conduct a special sale and then leave town. It is doubtful if he can carry his point, as there is no specific law covering the case, although the question has been raised many times. There is a question that every publisher must answer presumably in the affirmative who makes application to enter his paper in the postoffice as second-class matter, to the effect that any business of proper standing may advertise in his journal, but the object of this is to guard against "house organs," and it is not to be inferred that all advertising presented must be accepted.



ON the occasion of the formal opening of their new retail store, Marshall Field & Co., Chicago, arranged with some of the most noted artists in this country and abroad to make designs for full-page newspaper advertisements, during the week of September 30 to October 5. By the courtesy of Marshall Field & Co. we are enabled to reproduce a number of these designs in this issue of THE INLAND PRINTER.

THE highest type of advertising is exemplified in a book recently produced by the George H. Ellis Company, Boston, Massachusetts, to further the interests of its high-



Cover and two of the inside pages of a handsome book by the Geo. H. Ellis Company, Boston, Massachusetts.

FROM CONSTANT READER.

Henry White, our Secretary of Embassy at Paris, tells of a brilliant reporter on a French journal who holds a strong objection to the notebook, dear to most of his associates.

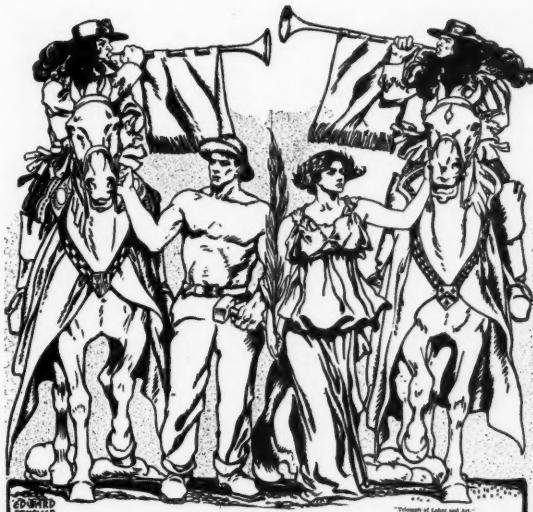
The Parisian newspaper man wears large white cuffs, and on these he is said to jot down such events as appeal to him, with suggestions for his subsequent articles. At first, the story runs, his laundress was much puzzled by these hieroglyphics, but as time went on she became able to read them, and apparently derived much benefit and pleasure therefrom.

One day the journalist received with his laundered garments a slip of paper on which was written:

"Your last washing was very interesting, but we should be glad to have you give us more political news."—*Harper's Weekly*.

A SHARP man cuts his own fingers.—*Process Work*.

class printing, engraving and binding. No one who has the pleasure of examining a copy of this work can fail to be impressed with the Ellis company's ideals regarding the art of printing nor with its ability to put those ideals into the most attractive form. The cover is beautifully printed in violet, green and gold on Strathmore Japan stock, giving an exceptionally handsome effect. Specially designed end-papers add much to the appearance of the book. The body of the book, of which each alternate two pages are left blank, with heads uncut, is printed on the finest coated and unfinished book papers in various color schemes, the violet and green used on the cover predominating. The pages consist of specimens of booklet pages, catalogue pages, title-pages, etc., taken from former productions of the Ellis company. The platemaking, typography and presswork are of the very highest order and too much could not be said in their commendation. The cover and interior pages reproduced herewith, while lacking the beauty of coloring of the original, will give an idea of the work. The title-page is in violet, green and black



**THE FORMAL OPENING
OF OUR
COMPLETED RETAIL STORE**

DURING WEEK OF SEPT. 30TH TO OCT. 5TH

MARSHALL FIELD & CO.

COPYRIGHT, 1907, BY MARSHALL FIELD & CO.

"TRIUMPH OF LABOR AND ART."
Drawn by Edward Penfield.

Copyright, 1907, by Marshall Field & Co.



FORMAL OPENING NOW IN PROGRESS

For several generations this store has been closely associated with the daily life of the women of Chicago. When the grandmothers of to-day were the belles of this city, the hoop skirt and the poke bonnet were the vogues, and with them all the local sources of supply. The treasured memories of the social life of the past are closely interwoven with those of the first formal opening of the newly built Chicago's great store.

The significant influence this store has had in the evolution of style has been due to its ability to anticipate undeveloped tendencies and its power to mold them in accordance with the high standards of taste and refinement which have always characterized this institution.

MARSHALL FIELD & COMPANY.

COPYRIGHT, 1907, BY MARSHALL FIELD & CO.

"YESTERDAY AND TO-DAY."
Drawn by H. Heyer.

Copyright, 1907, by Marshall Field & Co.



After a notable period of expansion and reconstruction this store will celebrate its completion by a public reception on a scale characteristic of this institution—an event which will have a conspicuous place in the commercial history of America.

Every portion of this great establishment will be in a completed condition and will present a scene of unusual beauty and interest. The interior decorations will be one of the most elaborate artistic conceptions ever wrought out for temporary purposes.

MARSHALL FIELD & CO.

"PROGRESS."—By Charles A. Winter.

"PROGRESS."

Drawn by Charles A. Winter.
Copyright, 1907, by Marshall Field & Co.

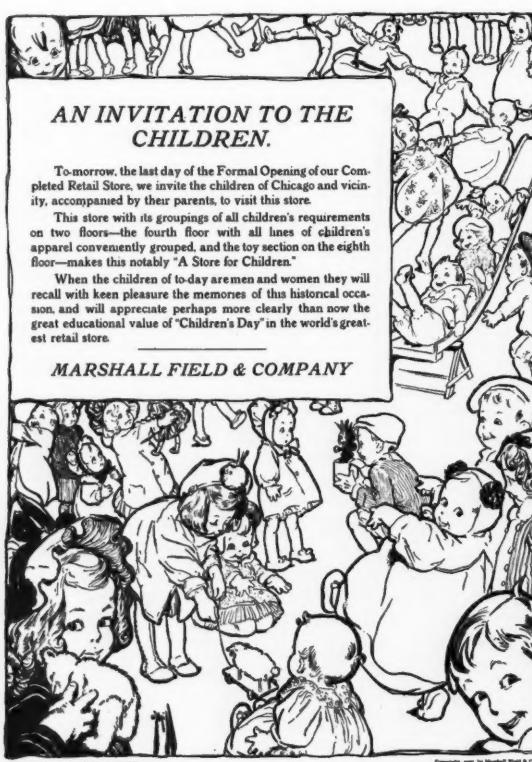


MARSHALL FIELD & COMPANY.

COPYRIGHT, 1907, BY MARSHALL FIELD & CO.

"AT NIGHT."

Drawn by Frank Turner Godfrey.
Copyright, 1907, by Marshall Field & Co.





"TWO MEN OF TO-DAY."
Drawn by Frank K. Leyendecker.
Copyright, 1907, by Marshall Field & Co.



"THE NEW AMERICAN GIRL."
Drawn by Harrison Fisher.
Copyright, 1907, by Marshall Field & Co.



"THE GENIUS OF ART PRESENTING HER GIFTS TO THE PUBLIC."
Drawn by Alphonse Marie Mucha.
Copyright, 1907, by Marshall Field & Co.

on a light orange-brown tint, the lettering in white being embossed. Altogether it is a specimen that can not fail to impress the recipient with the excellence of the Ellis company's products.

THE Werner Company, Akron, Ohio, has recently issued a very handsome booklet, the occasion being the firm's twentieth anniversary. A complete illustrated description of the magnificent plant of the Werner Company is given, the whole enclosed in a cover heavily embossed in gold and colors and tied with a heavy silk cord.

"THE Belt Book," a magazine for users of belting, published by Charles A. Schieren & Co., New York, is a very attractive house organ. The text is timely, the illustrations are clever and the cover-design is very pleasing. It should prove a strong factor in furthering the interests of the firm by which it is issued.

THE Thomson Printing Company, Philadelphia, Pennsylvania, has recently issued a handsome booklet entitled "A Visit to Our Plant," being a well-illustrated description of its facilities for producing high-grade printing. The mechanical execution of the booklet — which is printed in light green, dark green and black — is evidence of the ability of The Thomson Company to successfully handle the highest grades of advertising literature.

THE imprint "Created and produced by the Norman Pierce Company, New York, Chicago, San Francisco," stands for specific excellence in printed things. The latest specimen of high-class advertising from this source is a booklet descriptive of the Hotel Potter, Santa Barbara, California. While the booklet is excellent in every way, the chief features are the dainty pen-and-ink decorations



Four pages from an attractive booklet issued by the MacLean Publishing Company, Toronto, Canada.

which are to be seen on every page and which are thoroughly in keeping with the text.

UNDER the title "The Time Has Come to Talk of Many Things," the MacLean Publishing Company, Ltd., Toronto, Canada, has issued an attractive booklet dealing with "many things" in the shape of its various departments. A page is devoted to each department, the verse that forms the motif for the booklet running across the various pages, the decoration on each page being in keeping with that part of the verse which the page contains. The reproduction of the pages herewith will make this clear. In the

ors on heavily coated stock, with pages 12½ by 19 inches in size, these advertisement reproductions present a handsome appearance. The mechanical execution reflects great credit on the printing department of The Globe-Wernicke Company.

ALL sorts of removal notices are constantly being devised and used, but perhaps the most realistic notice of this kind to reach this department is that of the Detroit Photo Engraving Company, Detroit, Michigan. The original, a reproduction of which is shown herewith, is a blotter printed in black and colors.

WE ARE MOVING

Designing AND Engraving

Catalog Illustrating OUR SPECIALTY

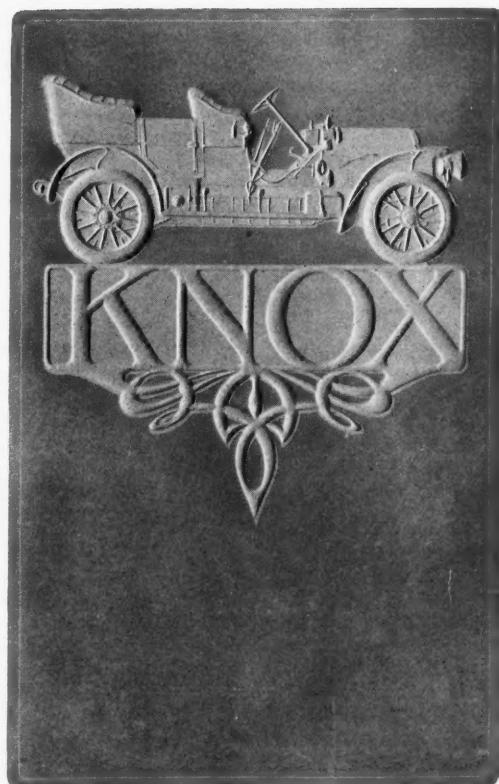
to 94-96 West Fort St.
DETROIT PHOTO ENGRAVING CO.
PHONE MAIN - 4369
DETROIT, MICHIGAN

Realistic removal notice of the Detroit Photo Engraving Company, Detroit, Michigan.

original the rules at the top and bottom and the marginal cut under the initial letters are in orange, balance in black. The text is forceful and well written and reflects credit on "one Peabody of the printing department," by whom the booklet was written and designed.

THE advertising department of The Globe-Wernicke Company, Cincinnati, Ohio, has recently issued an elaborate booklet containing specimen copies of some of its magazine and newspaper advertisements. Printed in col-

"ONE thing you must watch, and watch carefully in booklet advertising. When you send a booklet to a business man you are really asking him to give you ten or fifteen or perhaps even twenty minutes of his time. You have no right to ask him to do that unless your booklet is written, illustrated and printed in a thoroughly attractive and inviting manner." The above quotation is one of the many good things to be found in the current issue of "Catalogueisms," the house organ of The Imrie Printing



An original cover-design embossed in one color by the Griffith-Stillings Press, Boston, Massachusetts.

Company, Toronto, Canada. This issue also contains the third installment of an interesting article entitled "The Making of a Catalogue," the present installment dealing with how the catalogue is printed. "Catalogueisms" is well printed in colors and should prove a good publicity medium for its producers.

THE American Type Founders Company has issued an especially attractive booklet bearing the title "Are You in the Saddle?" the text of which is a reprint of an article published in THE INLAND PRINTER in April, 1907. A unique type and rule design has been used throughout the booklet, an idea of which may be gained from the reproduction herewith. The original is in light brown and black, on brown stock.

THE high standard of excellence which was established in the first issues of "The Philosophy of Peter the Printer" has been fully maintained in the present number—the fourth of the "six improving tales." Handsomely printed in colors on Mexican onyx plate-finish stock, with a beautiful cover embossed in three colors and gold, it presents the highest type of advertising. And, what is more, the recipient will read it from cover to cover. The improving tale, which deals in a most entertaining manner with the politics of a small city, carries the reader along to an interesting finish, and no one who reads the story will fail to turn the few remaining pages and examine the specimens of platemaking, printing and embossing shown thereon. In the present issue the majority of these specimens consist of half-tone reproductions of automobile and silverware subjects, and to say that they are beautifully printed would be hardly stating it strong enough. One of the specimens, an original cover-design embossed in one color, light green, is reproduced herewith.

EDITORIAL COURTESIES.

The *State Capital* is pawing up the sand worse than a piney woods bull. An article purporting to come from Ada, but which in all probability originated in its own office, says that union labor in Pontotoc county is up in arms against the commissioners because they accepted the bid of the Bennett Printing Company for the county printing instead of giving the contract to the *Capital* at a little lower figure. It says that a good-sized scandal is brewing because the work was given to an outsider instead of a "reputable union house within the State." That is the first we've heard of the scandal. Please cite us. If a reputable union house in the State had put in a bid it should have had first consideration, but hanged if we ever heard of the *Capital* being classed as reputable. For the commissioners to have awarded the contract to the arch enemy of the interests of the Indian Territory would have been rank treason.—*Ada Democrat, Ada, I. T.*

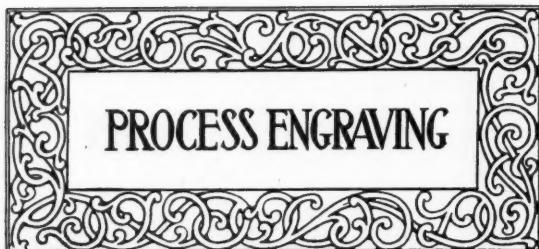
CHIVALRY AND DICTION.

That young lady who resigned her position as teacher in the public school last week in Oklahoma City rather than be forced to sit in the same room with a lot of stinking negroes at an institute meeting, may have sacrificed her salary, but she will never lose the admiration, and if a time of need should ever come, the protection of every true-born son of the South, a class of men whose inborn chivalry is of a type that gladly faces death in defense of just such women, whose purity and high sense of caste and just pride of birth and blood causes every white man worthy of the name to stand with uncovered head when in her presence. —*Ada Democrat, Ada, I. T.*

A PRINCIPLE hung on a wall may be worse than none at all.—*Process Work.*



A page from a unique booklet by the American Type Founders Company.



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

To DISPENSE WITH A ROUTER ON COPPER.—Some one queries *Process Work* as to the deep etching of copper so as to dispense with the routing machine. The way it is frequently done in this country when there is a combination plate of line and half-tone work is to roll up the enamel-coated plate, after it is etched as far as it can safely be carried, with a stiff etching ink, and powder four ways with dragon's-blood, as is done in zinc etching, and then suspend it in a strong chloride of iron bath, face down, and leave it there for a half hour or so while other work is being attended to. If after that time it is not etched deep enough it is rolled up once more, brushed with dragon's-blood as before, and etched again. One writer in *Process Work* recommends that the most powerful etching solution for copper is a mixture of ferric chloride and ferric hydrate, the stronger the better. In France where they most frequently use deep etching in place of a router, they roll up the enamel-etched plate with asphalt, melt the latter down the sides of the lines and etch in a warm bath of perchlorid of iron.

VIOLET RAY ARC-LAMP CARBONS.—It has been a well-known fact for some time past that the richer the rays proceeding from an arc lamp were in violet emanations, the more serviceable the source of illumination became for photographic purposes, but it is not generally known what special treatment the carbons of such lamps were subjected to in order to produce this effect. *The Keystone* says that a German inventor has discovered a special method of treating arc-lamp carbons, which gives the light from the lamps a special quality that is much superior to the ordinary lamp for photographic purposes. These properties are obtained by treating the carbons with a solution containing one-half to one per cent of a mixture of equal parts of nitrate of yttrium and nitrate of lead. When carbons are prepared in this way one is unable to distinguish them from ordinary untreated carbons as regards their general luminosity and the amount of current which is used, but because of the preponderance of violet rays the illumination is of a very much higher actinic value. Carbons so treated will burn without forming a slag. These specific directions as to the chemical treatment of carbons will be a valuable clue to the experimental photographer. It is possible that by the combinations of such carbons with a very long arc, the emanation of violet rays may be still further enhanced.

HALF-TONE ON LARGE STONES.—R. W. G., Boston, writes: "What is the usual plan adopted to print half-tones on large stones? Years ago I printed half-tones on stone in an experimental way. I then turned the half-tone negative on a plate-glass about the size of the stone. When the plate-glass supporting the negative was put in contact with the sensitized stone it was held in place by four join-

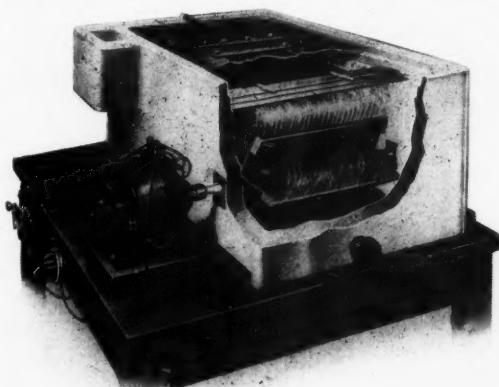
er's clamps while exposing to light. This plan worked well but the stones were not larger than 10 by 12 inches. Now I want to take up this work again on a large scale, where plate-glass would not be only expensive but unwieldy." **Answer.**—It is customary in litho houses now to make the half-tone negative as usual, but instead of turning on plate-glass, as you did, to turn it on the litho stone, using an oil to insure contact between the film and the stone. The procedure is as follows: The turning collodion must be thicker than customary. When the negative film is stripped it is laid on a dry lintless blotter, a similar blotter laid on top and the whole put under light pressure until thoroughly dry. The sensitized stone has a slight coating of olive or sweet oil or castor-oil spread over it, the negative film is laid down on the oil coating, and with the aid of a soft rubber squeegee, wet with the oil, it is manipulated from the center outward until all of the surplus oil is squeegeed out from under the film and it is in intimate contact with the stone. After exposure the film is peeled off and the remaining oil cleaned off with benzine, when the stone is inked up and developed. The whole takes longer to describe than to put in operation.

WISE SAWS ABOUT SAWS.—From Vernon Royle, of Paterson, comes a beautiful little book about saws, which should be invaluable to saw-users. Here are a few hints from it: "It pays to keep a saw in good condition. A dull saw, or one without proper set of the teeth, besides cutting badly, is in danger of stretching and buckling; and when this occurs the blade is as good as ruined. When a saw begins to screech and smoke it is a danger signal. A smoking saw needs sharpening. Frequent applications of a suitable lubricant to the sides of a blade are essential when cutting metal. Metal clods can largely be avoided by lubricating the sides of the blade. Good lubricants for a metal saw are oil, turpentine, mutton-tallow, Albany grease, beeswax, etc. Use the coarser-toothed blades for the softer materials and the finer-toothed blades for the harder materials. See that every tooth in the saw cuts. Avoid too much set. Set over only the points of the teeth. Avoid a worn throat-piece— renew it frequently. Don't be stingy with saws—keep an assortment. A piece of emery-wheel or grindstone is good for truing up a saw. Adjust the table top so that the saw will just reach through the material to be cut. In filing, first sharpen the face or front of the tooth, then file off the back of the same tooth. File straight across. Different persons should not file the same saw. While using a circular saw be mindful always that you have but one set of fingers—duplicates are not obtainable." This is circular No. 210 that John Royle & Sons have issued and priceless as it is, it can be had for the asking.

STEEL-FACING COPPER PLATES.—J. McCarthy, Brooklyn, New York, asks: "Can you tell me if steel-facing a copper half-tone will protect it from wear? I know that photogravures are steel-faced but am not sure that steel-facing would add to the life of a type printing-plate. I want half-tones that will stand editions of over one hundred thousand. Where can I find out how steel-facing is done?" **Answer.**—Photogravures and valuable intaglio copper plates of all kinds are now steel-faced, for the pressure on them is much greater than upon a relief printing-plate. Copper half-tones are now frequently steel-faced, and so are stereotype plates, for newspapers with large Sunday editions, showing that steel-facing is a protection to relief printing-plates, and the surprising thing is that it is not more frequently done, as it is a simple process. Any dealer in electrotyper's supplies will furnish the material and method of doing it. When the writer was in the intaglio engraving business he took his copper plates

around to an electrotyper, who showed him how it was done. All the apparatus required was a large glazed earthenware pot with three or four battery cells. The solution he used was sal ammoniac, one and one-half ounces to two gallons of water. He first saturated this solution with iron by hanging in a soft iron plate opposite a copper one and connecting up the current. He left it for a couple of days or until there was no more action shown on the iron plate. Then the bath was ready for deposition. He used to say that the most difficult thing about the process was to get the copper plate to be steel-faced properly clean. This cleaning was done by scrubbing with strong potash and using plenty of clean running water. He soldered the two hooks that held the plate suspended on the copper rods, to the back of the plate, and after coating the back of the plate with asphalt varnish it was put into the depositing bath for a half-hour, or more, when it was finished. When the intaglio engravings showed signs of wear they were sent back to him, he removed the remaining steel coating with a weak nitric acid solution, cleaned the plate with potash again and steel-faced it once more. It seemed like an extremely simple process.

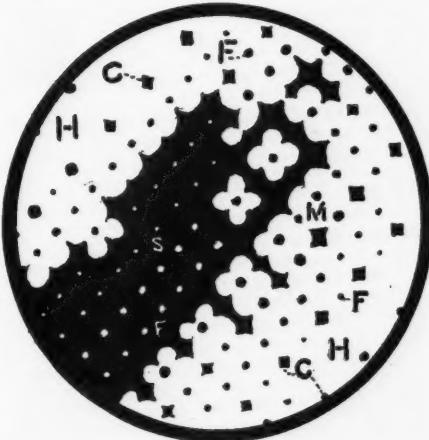
THE MARK SMITH ETCHING MACHINE.—The newest of the etching machines is illustrated and described by *The Process Engraver's Monthly* as follows: The machine is constructed entirely of earthenware and aluminum, and throws a fine spray of acid against the surface to be etched. The mechanism, consisting of a central spindle carrying four paddles, the bottoms of which are arranged in the shape of long troughs, perforated the entire length. The rapid revolving of those paddles catches up the acid from the bottom of the bath, and, with a rotary movement, throws it in a fine spray against the face of the plate, which is placed, work side downward, in a holder that is easily adjustable for any size or for several plates



THE MARK SMITH ETCHING MACHINE.

of smaller size. Practically for any size of work, up to the full size of the bath; a second etch is not necessary. For newspaper work and for everything wanted quickly this machine offers great possibilities owing to its great rapidity, and so far as we have been able to judge, the quality of the work is excellent and uniform. The body of the machine is of earthenware, so there is no wear. The paddles and spindle being of aluminum also resist the acid. It is complete with a small direct-connected motor, which can be run from an ordinary electric lighting wire. An outlet at the bottom of the bath lets off the acid and one at the top is for carrying off the acid fumes outside the building.

COMBINED PLURAL SCREENS FOR NEWSPAPER HALFTONES.—The Carl Richter process for producing newspaper half-tones is a very interesting one, because two separate screens are successively used for the production of a single negative, and we are indebted to the *Zentralblatt für Photochemigraphie*, of Berlin, Germany, for the following information. The one real difficulty in the production of newspaper half-tones on the present basis is the holding of detail in the shadows. So in order to over-



Showing effect of combined coarse and fine line screens on same plate.
Carl Richter's process.

come this fundamental difficulty when using a single screen, the Richter process utilizes a single screen for the detail of the subject, and another screen effect superposed over the first, which will give the contrast, and a purity of high lights that is unattainable when a single screen only is used. With this system it is, of course, necessary to make preliminary tests as between the two screens so that the series of dots formed through the screen openings of the coarse screen will register exactly with the effects of the finer screen. In carrying out the details of the process, it is necessary to use two screens, the coarse one having half the number of lines that are found on the fine screen. The effect is quite startling, for the shadows are very soft, being composed of white dots in harmony with the fine screen, and the high lights are formed with very open dots that harmonize with the lines of the coarse screen. In the middle tones there are formed large black dots due to the coarse screen, and small black dots lying between the large ones formed by the fine screen. Thus producing to the unaided eye a series of definite black cross-lines in the middle tones, which are more open than the usual dots. These conditions have much to do in the printing quality of the plates, for the contrast is held up without sacrificing the detail in the shadows. The increase in interpreting power is quite marked when illustrations made with the old and the new process are placed side by side. A number of results in portraiture and commercial illustration are shown in 75-line combined with 150-line screens in contrast with the usual 75-line effects; also in 90-line ordinary and 90 and 180 combined, and 65 ordinary in contrast with combined 65 and 130 lines per inch screens. In addition it is desirable to point out that where the two screen effects are combined—in the grays—the coarse dots coincide in position with the same number of fine dots, and in addition have between them a second set of fine dots. It is, of course, understood that the first set of fine dots are lost through occupying the same space as the dots held by the coarse screen. The accompanying Fig. 2

shows the relation of dots, H representing the high lights, S the shadows and M the middle tones. The dots of the fine screen are identified by the letter F and those of the coarse screen by C.

A COMPARISON — METZOGRAPH, HALF-TONE AND ZINC ETCHING.—BENJAMIN FRANKLIN PORTRAIT.—In all the realm of reproductive processes there is no more profitable study than the making of engravings from the same original by more than one process. The present trio of specimens sustains the previous assertion. The original—an old copperplate print, by "W. Grainer, sculpt." "Published by H. D. Symonds, Paternoster Row, September 25, 1794," in possession of the editor of *THE INLAND PRINTER*, is a choice print of our illustrious philosopher-printer, Benjamin Franklin, being in a fine state of preservation and a splendid example of the plate-engraver's art as practiced one hundred and thirteen years ago. The color of the print is a deep brown and it is extremely interesting to

show some tone values at such points which in a measure compensate for the loss of the finest lines of the original. The metzograph—a No. 4 screen—does not seem to have held the entire gamut of variations as well as the half-tone. There is a little tendency toward flattening because the pure whites of the original are interpreted by a remnant of screen grain and the white interstices of the shadows have become filled so as to cause the solid color to run into the shadows, thus darkening them, which, when taken in connection with the darkened high lights, flattens the tonal range somewhat. The three specimens will call out divers opinions as to the relative merits of the reproductions, which, unfortunately, must be more or less handicapped because of the impossibility of direct comparison with the original.—N. S. A.

NEGATIVE OUTPUT A WEEK.—Engraving Company, New York, asks: "What is considered an average day's work for a half-tone photographer? There seems to be



FIG. 1.—ZINC-ETCHING EFFECT.



FIG. 2.—133-LINE HALF-TONE EFFECT.

note the interpreting susceptibilities of the three methods of reproduction. The zinc etching has accentuated the contrasts so that the result appears somewhat akin to old-style woodcuts in which cross-line effects were perpetuated. Many of the finest dots adjoining the high lights are lost entirely and the small white dots in the shadows have been filled in so as to print solid, thus emphasizing the contrasts. Fig. 1 shows this type of reproduction. In the half-tone method a 133-line screen was used without any material pattern effects on account of the curved lines of the copperplate interfering with the straight lines of the screen. The lines per inch of the original vary from about thirty-five to 120. This method holds a greater degree of softness than the zinc etching. Fig. 2 illustrates the half-tone values in contrast to Figs. 1 and 3. Metzograph methods and susceptibilities are clearly differentiated in Fig. 3. Neither half-tone nor metzograph plate has held the finest lines of the high lights, but instead of these being a pure white as in the zinc etching, both methods, by reason of their inherent screen structures,

an understanding among them in this city that ten negatives constitute a day's work. What is the average in Chicago and western cities?" *Answer.*—This is a question of individual operators, the facilities furnished them, the sizes of the negatives, the character of the work and the quality of the results demanded. It is not a geographical question. The writer had a half-tone operator who could make eighteen to twenty-four half-tone negatives in eight hours besides taking care of his chemicals. It could be said of him that there was no lost motion in his movements. He knew little about anything other than half-tone negative making. He thought he understood the mysteries of the race-track, though that knowledge always kept him poor. So much depends on the facilities at a workman's disposal—the lens, camera, light and darkroom—that books are written on these subjects alone. Take, for instance, the size of camera. In some shops the operator is obliged to make large and small negatives with the same camera and long-focus lens, which means a tremendous loss of valuable time, besides the physical labor

of lugging a large plateholder to and from a darkroom, not always as convenient to the camera as it might be. In large shops the work is distributed to the varied-sized cameras, resulting in much economy. Now that workmen travel from one city to another there is no appreciable difference in the speed of workmen East or West, though there might be between North and South, owing to the proverbial slowness of my brother Southerners. There is a difference in the negative output in the shops of the same city, due to the energy, or lack of it, in the various shop foremen. Labor being the chief factor in the cost of half-tones it behooves employers to see to it that their workmen have all the facilities necessary in the way of up-to-date lenses, cameras, etc.

PANCHROMATIC PLATES.—Dr. E. König supplies in the *British Journal of Photography* the results of his experiments in making panchromatic plates which should be of value to three-color workers. He says: "It is well known

be sensitized with erythrosin. While developing some of the yellow dye remains in the developer and some more in the fixing bath. After a short washing the plate is quite free from stain. Neither the developer nor the fixing bath is spoilt with the dye. To make a panchromatic plate which could be used for the blue-record negative through the red filter, the doctor succeeded in making a bath with pinacyanol by adding to 10½ ounces of the above-named bath 31 minims of a 1 : 1,000 pinacyanol solution. Plates thus prepared show an extraordinary action in the yellow, orange and red; only the green sensitiveness left something to be desired. The sensitiveness of the plates, sensitized with erythrosin, are about 0.4 times less sensitive than the unbathed plates."

MR. GAMBLE IS STILL TALKING ABOUT US.—"Life in American cities would seem to you dull, monotonous, and cheerless after London. The amusements are comparatively few, and often bad, and there is little or no opportunity for self-improvement," said Mr. William Gamble in a lecture before the Bolt Court School for Processwork in London. The writer had the pleasure of accompanying Mr. Gamble to Coney Island while the latter was visiting this country and he remarked then that Mr. G— was rather blasé, nothing at Coney seemed to startle him, giving one the impression that he was accustomed to much gayer scenes at home. Now he rather confirms that impression by saying that "life here seemed dull and monotonous after London." Of our business life, he continued: "Hospitality in business is carried to great lengths in America. A favored customer will generally be offered a cigar in an American business office, and he will be taken out to lunch if it is anywhere near the hour for it. I know of one firm who reserve a table at one of the leading restaurants, and the two partners of the firm go there every day, letting it be known to customers that they are welcome to drop in at this rendezvous. The result is that a good deal of business is transacted over the luncheon table, and many valuable orders are obtained. Business is generally closed in American shops at 5:30. There is no interval for breakfast or tea, and the luncheon is generally at 12 o'clock. No eating or drinking during working hours is allowed or expected. On Saturdays, during the winter months, the workmen go on as usual until 5:30, the Saturday half holiday not being a recognized institution there, but in summer time they are allowed to have Saturday afternoon, and make up for it by overtime on the other days of the week. In some shops they have a night and a day staff, and in a few cases three staffs, each working eight hours, and so keeping the business going the whole twenty-four hours, Sunday included. Most of the newspaper offices have a night and day staff. In the summer, long holidays are indulged in. Those who can afford it will take as long as three months' vacation, and spend all the savings of the other nine months. You seldom find any one saving money out of wage-earning. They earn large sums, but it goes in the expense of living. The wealthy people get their money out of stocks and shares, or by speculating in some big deal. I have not heard of any photoengraver in America who made more than a decent competence of his business."

THE PHOTOGRAPHIC REPRODUCTION OF COLORS.—There has recently come from the press of *Le Procédé*, Paris, a very thorough treatise on "La Reproduction Photographique des Couleurs," by H. Calmels and L. P. Clerc. This volume is the twelfth of the "Bibliothèque des Procédés Photomechanique." Eleven other volumes are announced, but not all have been issued as yet. The authors are well known in the field of photomechanical processes; Mr. Calmels being at present editor of *Le Procédé* and



FIG. 3.—NO. 4 METZOGRAPH SCREEN EFFECT.

that in all orthochromatic and panchromatic plates in the market it is necessary to use a yellow filter during exposure to reduce the action of the blue rays. I have endeavored by bathing ordinary plates to introduce the yellow screen in the film. There are not many yellow dyes suitable for this purpose. The dye must be easily soluble in water, it must stain the gelatin, but must be easily washed out; it must not react with the sensitizer, nor be prejudicial to the keeping powers of the film. All these conditions are perfectly fulfilled by 'filter yellow, K.' To make the sensitizer (for the red record negative) 77 grains of filter yellow K and 1½ grains of erythrosin should be dissolved in 21 ounces of distilled water, and 10½ ounces of alcohol added. In this solution, which will keep indefinitely, the plates should be bathed for two or three minutes and dried without washing. The bath may be used over and over again and only needs filtering from time to time. The plates are always clean, free from streaks or spots, and will keep for three months unchanged. I should not omit to mention that it is not every dry plate that can

formerly was professor of industrial photography at the Polytechnic, London, and Mr. Clerc is demonstrator of chemistry in the Faculty of Sciences of Paris. The book is paper covered, $\frac{1}{4}$ inch by $5\frac{1}{4}$ by $8\frac{1}{8}$ inches, containing 132 pages. There are eight special inserts. Eighty-six figures are interspersed throughout the text. The principal paragraphs or minor divisions are all numbered, reaching to 100, including a short appendix. The work gives a short historical résumé; a description of the scientific basis of colorwork; an interesting presentation of enlargements from Lippmann's color-plates showing the striae of developed silver for the violet and red ends of the spectrum after microphotographs by E. Senior of the Chelsea Polytechnic, London. A very exhaustive analysis of a diffraction grating and a prismatic grating is given on page 6. A large number of graphic curves are interspersed throughout the work, and on page 13 is found a very complete color circle diagram. The functions of color filters are very carefully presented. The book is divided into three main divisions: the first relates to the steps involved in the production of the color record negatives; the second to the photomechanical synthesis or the printing from color-plates; the third to the photographic synthesis relating both to the various photographic processes as well as the optical synthesis of natural colored images. The various formulas used are grouped in one division under the head of "Formulaire." These relate to the composition of liquid and dry color filters, the resensitizing of dry plates, the color staining of gelatin relief prints, and color filters suitable for the chromoscope and triple lantern projection. The principles of diffraction are explained in detail, and the experimental determination of filter formulas are also presented, and the novel method of producing a gelatin tonal scale by means of wedge-shaped films is described in detail. The procedure in three and four color work is treated of at length, including the screen relations in four-color usage which will give reproductions without the presence of moiré. A specially fine three-color insert by the Société Lyonnaise de Photochromogravure is followed by the progressive proofs. The half-tone dots of these plates are made the same as in ordinary black-and-white work without any preponderance of line in either direction. An exceptionally fine four-color insert is given by Jean Malvaux, Brussels, Belgium, in which the progressive proofs including the black are also shown; the screen dots are similar to those of the three-color inserts mentioned, having no accentuation of line in either direction. A very novel insert showing a marine view, produced by the arograph, is interestingly treated. The book, which is written in French, sells for \$2.40, and orders for the same may be sent to The Inland Printer Company, 120-130 Sherman street, Chicago, Illinois.

MODERN PHOTOGRAVURE.—Color Phototype Company, Springfield, Ohio: You can learn how modern photogravure is done from a paragraph in this department for July, page 869. Herbert Dennison's Treatise on Photogravure will give full information on the subject. Price, \$2.25 through The Inland Printer Company.

PREPARATION OF COLOR SKETCHES FOR REPRODUCTION.—Webb & Ware, Dallas, Texas: There is no work published giving instructions for the preparation of color sketches for reproduction. Hellmuth's color chart can be had from Charles Hellmuth, whose Chicago and New York addresses will be found in our advertising pages.

INFORMATION CONCERNING PHOTOENGRAVING.—Herbert Sullivan, Effingham, Illinois: The publications giving most information about photoengraving, besides THE INLAND PRINTER, are *The Process Engraver's Monthly*, \$2 a year, and *Process Work* at 75 cents a year. Both are

published in London, though subscriptions are received by The Inland Printer Company.

COLLODION EMULSION.—George Terry, Dayton, Ohio: You can increase your knowledge of collodion emulsion by studying Henry Oscar Kline's book on the subject, which can be had through The Inland Printer Company, for \$2.50.

TRANSFERRING ILLUSTRATIONS FROM PRINTS TO OTHER SURFACES.—Norman V. Thurston, Merrillan, Wisconsin: You will find a formula for transferring illustrations from newspapers to other surfaces in THE INLAND PRINTER for July, 1899, page 468.

THE PRACTICAL VALUE OF BEING ABLE TO PUT YOURSELF IN THE OTHER MAN'S PLACE.

BY R. T. CRANE, IN THE "VALVE WORLD."

Conducting a business like that of Crane Company presents many problems, not the least of which is the persuading of the men who work for you to see things through your eyes.

It is a wise and profitable policy to cultivate the habit of putting yourself in the other man's place. Such an attitude has many advantages and few drawbacks.

Aside from directing the general policy of an extensive business, it is practically impossible for the man at the head to do everything himself, or to know always just what is being done. He must depend to a large extent on others, and the ease with which he manages his business rests considerably upon the manner in which these others perform their work.

To make this clear and specific, let me say that putting yourself in my place has to me two distinct and important sides, and they should be just as distinct and as important to those who are employed to carry out my policy.

In the first place, it means doing things as I should do them had I the time; in the second place and still more important, it means keeping me informed of what is going on where it is practically impossible for me to keep in touch with everything.

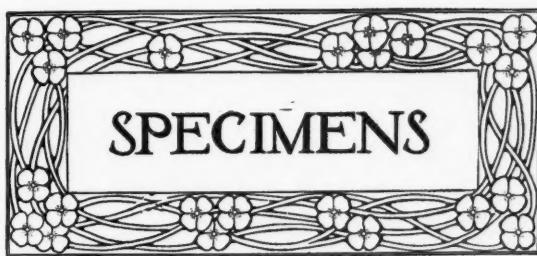
The kind of information I want must be considered. I don't wish to simply be tickled with facts and incidents; I want to know of defects, if any exist. I wish to know the unpleasant things as well as the things that please. How am I to go about the correction of mistakes, the remedying of defects, if I do not know they exist? To strengthen the weak spots it is essential first of all to know their nature and where they are. The man who puts himself in my place will be just as ready to give me information that points to a defect as to tell me where he finds the business strong and the details gratifying.

There seems to be too much of a tendency to-day among employees to assume that the head of the business would not be interested in this or that detail. This is a wrong attitude.

Not only is it for the head of the business to decide how he wishes his work carried on, but it also is for him to determine what information he wishes regarding the business. And he should be able to get this information without having to ask a long string of questions or happen upon it by accident.

In the business world, putting yourself in the other man's place simply means keeping out of a rut, avoiding the doing of your work like a machine, using your head as it ought to be used.

Get the other man's point of view; and, if this man be your employer, then act in all things intelligently, frankly, quickly and loyally.



BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully paid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

THE Forget-me-not Press, Billings, Montana, has sent several very neat folders, well printed in colors and constituting excellent advertising literature.

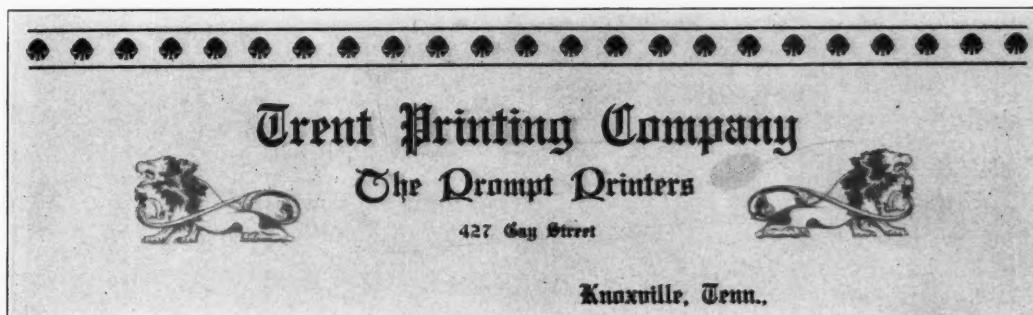
Howell County News, West Plains, Missouri.—The copy of the revised ordinances is very creditable indeed, the advertisement composition deserving especial mention.

SPECIMENS of commercial printing from the A. B. Doerty Printery, Findlay, Ohio, show an excellent taste in design and careful printing. They are excellent examples of business stationery.

should be of a slightly orange hue rather than a red inclining toward the violet. See that the rules used in the panel arrangements harmonize in tone with the type. A lack of this harmony is especially noticeable in the bill-head, where the hair-line rule is out of place with the heavy type. A half-point or one-point rule would be an improvement. The envelope specimen of twenty-two years ago is certainly in decided contrast to the printing of to-day.

THE Republican, Bloomfield, Iowa.—The club program is open to much criticism, the most noticeable thing being the presswork. The forms which are printed in black show a feature quite common — the appearance of having been made ready with ink instead of impression. It is the custom of many printers to pay too much attention to the back of the sheet when making a job ready, seemingly afraid to have the least bit of impression show through. This often results in the ink being piled up thick on the face of the sheet in order to make the job show up. Less ink and more impression would improve much of the work which reaches this department for criticism. Then, too, the red varies throughout the book, the ink appearing to have been dirty when some of the forms were run.

TRENT PRINTING COMPANY, Knoxville, Tennessee.—The Lewis & Adcock letter-head too plainly shows the attempt to make the reading matter fit a certain design instead of vice versa. This is a common error. However interested the compositor may be in a certain arrangement of rules he should not use it unless he can do so without subordinating the text. The design used on the letter-head



Attractive letter-head of the Trent Printing Company, Knoxville, Tennessee. Original in black, orange and gray.

C. R. LEPPMAN, Easton, Pennsylvania.—The booklets are well written, the arguments convincing, and the printing very neat. Would suggest, however, that the cover designs be a trifle stronger.

COPIES of "The American Photographer" and "The Kansas City Amateur Photographer," both house organs of Z. T. Briggs & Co., Kansas City, Missouri, have recently been received. Both are attractively arranged, well printed and a credit to the publishers.

THE Magnet Press, Angola, Indiana.—The booklet is very attractive throughout and there is little to criticize, although some of the pages are a trifle gray owing to a lack of ink. Then, too, the use of rule of half-point face instead of the light rule would have helped some.

HARTZELL BROTHERS, Altoona, Pennsylvania, have recently sent in some very attractive printed matter. Among other original and clever things is a menu for a horseshoer's union in which the sheet on which the menu is printed is fastened to the cover by a horseshoe nail.

O. W. ATTERBURY, McLeansboro, Illinois.—Your work is neat and very creditable, but could be improved by a few minor changes. In combinations of red and black the red

in question is an excellent one and with a certain amount of copy would give very satisfactory results, but as it now stands it is too confusing. Your firm letter-head, which we reproduce herewith, is an excellent piece of work, the three colors — orange, black and gray — giving very pleasing results.

O. F. COLLIER PRESS, Duluth, Minnesota.—The catalogue of the Clyde Iron Works is a very creditable production. Especially attractive is the title-page — a design thoroughly in keeping with the subject. While some of the tint-blocks could be slightly improved, the work on the whole is very attractive and well printed.

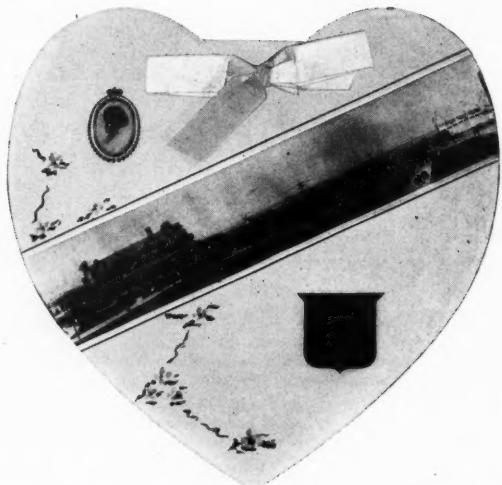
BLACK, the printer, Blakely, Georgia.—While the color combination used on the blotter — red and green on pink stock — harmonizes, you have used altogether too much of the red. A complementary harmony such as red and green will always appear to better advantage if a large amount of one color is used with a small amount of the other, the small amount being of the warm color — in this case red. A spot of red is sufficient to brighten up a job, but too much red gives a glaring appearance. The addition of the yellow on one of the blotters is not an improvement — in

fact it is decidedly the reverse. Unless one is absolutely certain of his third color it is better to use a two-color combination.

H. F. CLUNY, Fall River, Massachusetts.—The squaring up of lines by means of word-ornaments at the ends is hardly a satisfactory method. If the panel effect can not be attained without such a strained effort as is noticeable on the title-page for the piano-player company, the lines should be left uneven. Otherwise the page is satisfactory.

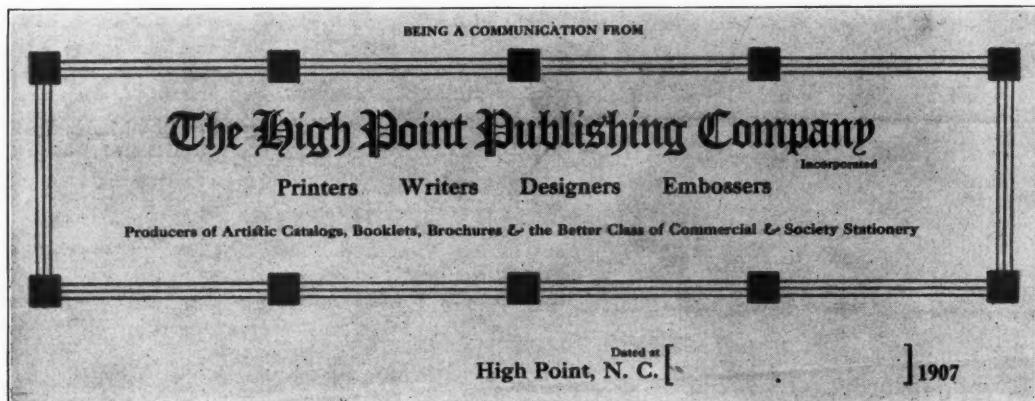
THE Asbury Park Carnival is always the occasion for the production of new and attractive ideas in printed matter by J. Albert Hood. This year the chief feature in the printed matter is the menu of the banquet given by the queen of the carnival to the carnival association and her attendants. The reproduction herewith of the cover gives a faint idea of its richness and attractiveness. The original is some fourteen inches across and is of heavy white stock, tied with a white ribbon. The portrait and view are photographs in a rich warm brown and are tipped on. The decorations are in water-colors. No expense has been spared in the production of this work and the results certainly justify the effort.

R. F. HARRIS, High Point, North Carolina, sends a package of exceptionally attractive specimens this month, of which the two letter-head reproductions herewith are



Cover of the handsome menu of one of the banquets of the Asbury Park Carnival. Designed by J. Albert Hood.

FROM F. W. Joeorges, with Ware Brothers Company, Philadelphia, Pennsylvania, has come a copy of "The Car-



AWARDED FIRST PRIZE BY AN EMINENT CRITIC IN AN INTERNATIONAL CONTEST FOR FINEST SPECIMENS OF PRINTED THINGS

High Point Publishing Company

Incorporated

Printers Writers Designers

Makers of Fine Catalogs, Booklets
Brochures & Stationery

Dated at
High Point, N. C. []

1907

Two excellent letter-head designs by R. F. Harris, High Point, North Carolina.

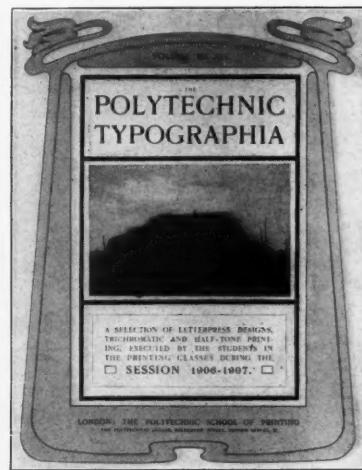
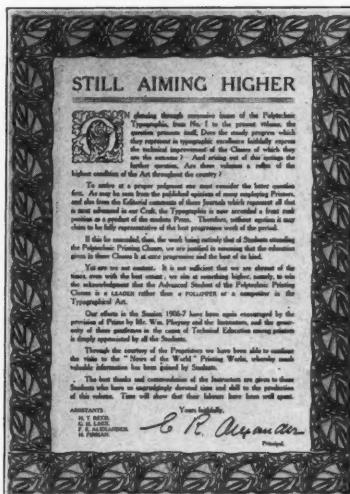
representative examples. The one in geometric design is printed in light blue and dark blue on blue-tinted stock, the type-matter being in the dark blue. The other letter-head is printed in orange-red and deep brown on white stock, the initials in the feature line and the rules being in the red.

riage Monthly Daily and Album of the Vehicle Industry." The first part of the above title refers to the daily edition which *The Carriage Monthly* published during the recent convention of the Carriage Builders' National Association in New York. This daily edition, consisting of thirty-two pages 10 by 12½ inches in size and set in eight-point, was

on the desks of the members at the beginning of each morning session, and contained a complete account of the previous day's proceedings. The fact that it was printed in the plant of Ware Brothers in Philadelphia each night speaks volumes for the ability of this firm to handle good work quickly.

THE "Polytechnic Typographia," a selection of letter-press designs, trichromatic and half-tone printing executed by the students in the printing classes of The Polytechnic School of Printing, London, during the session of 1906-1907, has reached this department and proves to be thoroughly in keeping with the previous issues. As an exponent and example of the benefits of technical education it is an excellent production. The reproductions shown herewith of the cover, title-page and introduction page will give a faint idea of the beauty of the book. The cover is heavily embossed and tinted. The title-page is in five colors and gold, the heavy rules being in gold, the light rules and type in black, the tint-block border in gray and

advertising device in the well-known ingenious Haigh style; J. M. Whillow, San Antonio, Texas, original and neat card designs; The San Antonio Printing Company, San Antonio, Texas, attractive announcement; Davis & Mason, Pittsburg, Pennsylvania, handsome blotter in colors; The Imrie Printing Company, Toronto, Canada, neat removal announcement; Louis van Hertesveldt, Grand Rapids, Michigan, specimens of good commercial printing; The Bensler Press Company, Buffalo, New York, attractive "old home week" souvenir; G. Murray Seal, Baltimore, Maryland, very neat and tasty booklet specimen; Shoop & Morrison, St. Paul, Minnesota, dainty four-page leaflet; G. Barton Wilson, Cedar Vale, Kansas, very neat commercial work; E. W. Stutes, Spokane, Washington, excellent specimens of envelope slips; The Mills Printing Company, Griffin, Georgia, attractive blotter; Dave Patterson, Jr., Cananea, Sonora, Mexico, high-class commercial printing; McAuliffe Printing Company, Vicksburg, Mississippi, neat blotter; *The Lincoln County Times*,



* Cover and two inner pages of the "Polytechnic Typographia," the year book of the Polytechnic School of Printing, London, England.

the landscape in the center in three colors. The introductory page is in brown with a green tint underneath the border. Many excellent specimens of typographical design and color-printing appear throughout the book and all reflect great credit on the school from which it is issued.

IN addition to the above, the following specimens have been received during the month: Thomas Todd, Boston, Massachusetts, the usual attractive monthly calendar; Live Coals Press, Royston, Georgia, neat school catalogue; Axel F. Ericson, Chicago, Illinois, attractive blotter in two colors; D. Hulse, Homer, Louisiana, letter-head and envelope in blue and red, which would have been much better if the red were of an orange hue instead of inclining toward the violet; Brower-Morse Company, San Francisco, specimens of neat commercial printing; The Star Printing & Label Company, Denver, Colorado, attractive label and blotter specimens; E. C. Daniel, Del Rio, Texas, very neat page advertisement; H. F. Cluny, Fall River, Massachusetts, attractive business card; The Review Publishing Company, Pomona, California, a fairly successful attempt to print half-tones on blotters in order to avoid the coating on one side, although designs for zinc plates would give far better results; James H. Furbershaw, Scranton, Pennsylvania, original and clever private mailing card; Nolan Brothers, Brooklyn, New York, clever advertising device; Fred Haigh, Toledo, Ohio, regular monthly calendar with

Davenport, Washington, rather odd but attractive business card.

TYPEFOUNDERS' SPECIMENS.

The Hamilton Manufacturing Company's showing of Unit Gothic and Roman Borders is very effective. The latter are especially desirable in the production of posters and are more elaborate than anything heretofore offered.

The "Keystone Insert," the house organ of the Keystone Type Foundry, devotes its fourth issue chiefly to the new Paul Revere type, an excellent face for general work. A series of decorative designs entitled Parisian Fancies is also shown to advantage.

The American Type Founders Company makes excellent showings of its Bold Antique series and Globe Gothic Bold. Both are strong faces, especially adapted for heavy work. In the circulars devoted to their interests considerable use has been made of the popular geometric designs, and with excellent results.

The Inland Type Foundry has issued an attractive booklet containing a history of the Swastika and showing specimens of the Swastika border, which seems destined to become very popular. The Shaw Text, a very handsome letter of its kind, is shown to advantage in an artistic booklet, as is also Condensed Caslon, the latest addition to the Inland's family of Caslons.

A RESOLUTION

TO keep my health! To do my work! To live! To see to it I grow and gain and give! Never to look behind me for an hour! To wait in weakness and walk in power! But always fronting forward to the light! Always and always facing toward the right! Robbed, starved, or defeated, fallen, wide astray—On, with what strength I have! Back to the way.

16-POINT

BERKSHIRE ORNAMENT NO. 12

HUNNEWELL

SOLD IN BODY FONTS

The smaller sizes of the Hunnewell Type up to eighteen point will be sold at body type rates in fonts of twenty-five pounds and its multiples

Trees

And their
Foliage



Published by
The Forest Club
Chicago

BERKSHIRE ORNAMENT NO. 103

Violin Recital

Admit Bearer

NEW ENGLAND CONSERVATORY

Wednesday, April the fifteenth at 8 o'clock. Jordan Hall, Essex Street



BERKSHIRE ORNAMENT NO. 67

16-POINT UNIVERSITY BORDER

THE H. C. HANSEN TYPE FOUNDRY

190-192 Congress Street, Boston
43 Centre Street, New York

One Line, Point Body, Unit Set

vi HENRY WADSWORTH LONGFELLOW

IN THOSE days he was described as slight and erect in his figure, with a light, delicate complexion like a maiden's, a slight bloom upon his cheeks, "his nose rather prominent, his eyes clear and blue, and his well-formed head covered with a profusion of brown hair waving loosely." The class to which he belonged had several memorable names, not the least memorable of which was that of Hawthorne. Longfellow held high rank. He was regular and studious in his habits, though he cared more about general reading than the regular curriculum. It is interesting to find him at that early day taking the side of the Indians against the prejudices that have always followed "that reviled and persecuted race." He was greatly delighted with Gray's poems, and regarded Dr. Johnson's criticisms upon them as very unjust. In the winter of 1823 he had some thought of teaching a school, but was on the whole glad that he had failed to obtain one. His chief exercise was walking. When the snow was deep he cut wood, and he found it rather irksome. As a makeshift for either, he wrote his father: "I have marked out an Image upon the closet door about my own size; and whenever I feel the need of exercise I strip off my coat and, considering this Image as in a posture of defence, make my motions as though in actual combat. This is a very classick amusement.

6-POINT

xv HENRY WADSWORTH

THE following few months in Spain were among the happiest and most romantic of his life, and he never cared to go to Spain again lest the illusion should be destroyed. Longfellow spent a month at Dresden; but social advantages and amusements prevented more serious studies, and as his friend Preble was at Gottingen, he determined to follow and study as much of a year as possible. In the Spring of 1829 he went to England and spent a few days in London, returning through Holland. The Rhine he thought a noble river, but "not so fine as Hudson." The old castle of Vautsberg, near Bingen,

10-POINT

HENRY WADSWORTH LONGFELLOW viii

SO FAR not a ray of originality, nor one of those graceful, if not always accurate, comparisons or metaphors which peculiarly mark Longfellow's fancy. The Yankee "woodman" is not a singing being, nor have we "larks" under New England skies. It is interesting to know that the *Gazette* then paid its contributors a dollar a column for prose, and got its poetry for nothing. The editor regarded Longfellow's, however, as so full of promise — and any flower in the desert has a smiling aspect — that he had proposed that the poet should receive some compensation for his regular contributions. This, small as it was, seems to have been enough to excite his ambition toward a literary career. He brought up various objections against the profession of a physician — there were quite enough in the world without him! In another letter to his father he said, "I hardly think Nature designed me for

8-POINT

WORTH LONGFELLOW vii

When in Copenhagen he took lessons in the Danish, and he was made a life member of the Royal Society of Northern Antiquities. During a month's en-

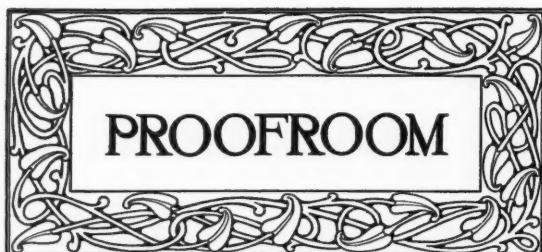
forced stay in Amsterdam he studied Dutch, which he found "in sound the most disagreeable" he remembered having heard except the Russian. His wife was in failing health: she died on the twenty-ninth of November, 1835. Longfellow travelled sadly to Heidelberg, where he found charming companionship, and, as he says of the hero of "Hyperion," "buried himself in old

12-POINT

One Line, Point Body, Unit Set

THE H. C. HANSEN TYPE FOUNDRY

190-192 Congress Street, Boston
43 Centre Street, New York



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

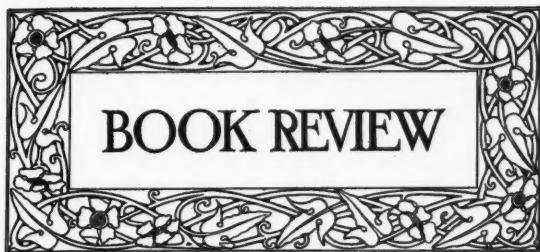
WRONG WORDS IN PRINT.—The other day a newspaper clipping was handed to me which contained the statement that a man had been for years "a restaurant" of a certain town. It is not supposable that any one can think a man can be a restaurant, but how can a proofreader fail to see that restaurant appears where resident should be, and allow it to go into the paper? Being in a newspaper, of course there is just a chance that the proofreader did not fail to see and correct it, but it is much more likely that he did. The strange thing is that words just as strikingly wrong get into books. For instance, the Encyclopædia Britannica says that Liguori established the first house of the Redemptorists "in the force of much opposition." A book on "The Story of the Earth" mentions the "consistents" of rocks. How can such things go two or three times through the hands of a proofreader, or, worse yet, through those of a number of readers, without correction? Why can not the readers learn that what they read should have sense in it, and put it there when they find that it is lacking?

POSSESSIVES.—We have often discussed the formation of possessives, or rather the question when to use the possessive form and when not to use it; but it is one of the questions that will never be answered so clearly or so authoritatively as to free everybody from doubt. The question has come to us again in a letter that need not be printed, as it merely asks whether "six days sale," as printed on an accompanying slip, is right. To the one of whom the question is asked it is not right, and he would have it "six days' sale." What we call the possessive case does not always imply possession, as it does in "a man's coat." A man's thoughts, for instance, are not simply those which he possesses, but those which he originates. The older and better (because literally more inclusive) name for the class of relationship indicated is genitive; but genitive is hardly known now except in a more or less scholarly way, and we must call such terms possessives. It has become very common, and is becoming more so, to reject the possessive form in cases like that of our question, but it is still wrong grammatically, and those who care to be correct use the possessive. Every one uses it—must use it—in the singular. No one would hesitate over a one day's sale; then why balk at a six days' sale? The relation of the words and the construction of the phrase are identical, and so the form should be, except for the difference between singular and plural.

CAPITALS AND PLURALS.—A. S., Bellingham, Washington, asks: "Is it proper to capitalize Teddy bear, Russian bear (in speaking of the animal), China cup, Panama hat? Also, would you use Gentrys or Gentries, Kentuckys or Kentuckies, drys or dries?" **Answer.**—It is proper to capitalize all but china cup, and the plural words should be spelled *ies*. All terms in which a noun is used as a proper name, or an adjective is used as a proper adjective, should

preserve the capital letter that belongs to a proper name. Some such words do become common, and so have lower-case letters, but they are very few, and only those that have lost all conscious reference to the place or person from whose name they come. A Teddy bear is a bear named so that one always thinks of a person named Teddy, and thus Teddy preserves the proper-noun nature. A Russian bear can be nothing but a bear of Russia, and so this also preserves the capital that marks it as a proper name. Even when such names do become very much like common nouns, as through pluralizing, they do not lose the particularizing lack of a sense that is really common, and so are always capitalized. Thus we write Washingtons, not washingtons; Lincolns, not lincolns; Kentuckies, not kentuckies. A certain kind of earthenware was first named China ware, consciously referring to the country where it originated; but this name became so common that it crystallized into the common noun chinaware, and a china cup is simply a cup made of such ware, and not a cup made in China, nor one made as they are made in China, nor one that in any way but a very remote one suggests China. The word as used in china cup is simply short for chinaware, and not China at all. A very few words, originally proper nouns, become common without any such evolutionary process. Of these one is boycott, which is simply the name of a man, but so used that no one thinks of the man. Some are properly usable in either form, as Herculean or herculean, Procrustean or procrustean; but even these are strictly amenable to the differentiation indicated, as Herculean when with direct reference to Hercules, but herculean when without such reference, Procrustean directly connoting Procrustes, procrustean if otherwise. Many people still use Roman of type, even when they do not capitalize italic; but all thought of Rome or Italy has been eliminated from these terms, and most people long ago dropped the capital letters. It is probably because in these few instances the capital is correctly rejected that some persons—very few comparatively—write paris green, brussels sprouts, etc., and that a few proofreaders in making style-books have made a rule that "words derived from proper nouns begin with lower-case letters." But here the joker is the fact that Paris, Brussels, etc., are not derived from proper nouns, but are the proper nouns themselves, without derivation or any kind of change, and the capitals belong to them as strictly as they do to anything. Our grammarians and rhetoricians have not yet furnished us with any unmistakable system of capitalization, presumably because real system has been lacking in practice, and their work is properly restricted to the recording of what is found in usage, and does not include the making of new systems of practice. An almost insurmountable obstacle exists in the fact that different people see the same thing from different points of view, and capitalization has been, and probably will be, indeterminate, like compounding and punctuation. Plurals are not subject to so much difference of opinion, though even they are not all absolutely fixed in form. One rule as to their spelling is universally regarded—that a word ending with *y* (not *ey*) changes to *ies* to form the plural. This means, of course, common nouns. It covers without doubt all such terms as dry, of which the plural is dries. Personal names are not so clearly amenable to this rule, and some of them are often pluralized by merely adding *s*; but it can hardly be said that there is any incorrectness in spelling even such plurals in the regular way, with the change of letters.

To err is human; to forgive (the person who found you out) impossible.—*Process Work.*



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"WRITING FOR THE PRESS," by Robert Luce, Boston, is now in its fifth edition. It has been rewritten and enlarged and improved, and contains 302 pages. It should be in the hands of every writer for the press. It contains a vast amount of instructive matter, not alone for the correspondent, but also for the practical printer. Price: cloth, \$1; paper, 50 cents. The Inland Printer Company.

"GRAMMAR AND ITS REASONS," by Mary Hall Leonard, will fill a unique place among the language books which are so frequently making their appearance. It is written for the general reader of culture as well as for the educator. In the form of pleasing little essays the author discusses the use of language. She traces the growth of idioms and compares our speech of to-day with old English and with other languages ancient and modern. Miss Leonard is particularly interesting when she talks of our tongue as the most logical of all forms of speech. While the volume is in no sense a text-book, it throws a flood of light upon many obscure points which are usually passed over in grammars, and will prove most helpful to teachers as a supplementary volume. "Grammar and Its Reasons" will be published in January by A. S. Barnes & Co., New York. May be ordered through The Inland Printer Company.

THE CHEMISTRY OF COMMERCE.—This work is by Robert Kennedy Duncan, and is published by Harper & Brothers, at \$2. It is an intensely interesting book, written in popular though scientifically accurate language. The subjects treated of are, Catalysis; The Fixation of Nitrogen; Rare Earths and Their Applications; High Temperature and Modern Industry; Modern Chemistry and Glass Making; Industrial Alcohol; Floral Perfumes; the Making of Medicines; The New Microbe Inoculation; Cellulose; and a closing chapter on Industrial Fellowship. The book covers 263 pages, is 1½ by 5½ by 8¾ inches. The illustrations in many instances are very striking, and in all cases specially pertinent to the purpose of the work. Fifty-eight are interspersed throughout the book. Among these are two very interesting tracings showing the effect of adrenalin chlorid on blood pressure from the very exhaustive researches of Dr. George W. Crile, of Cleveland, Ohio. Orders for the book may be sent to The Inland Printer Company, 120-130 Sherman street, Chicago, Illinois.

KARL KLUTH'S LITHOGRAPHIC YEAR BOOK.—This important year book of 152 pages for 1907 upholds the reputation of previous numbers. It is 1-2 × 4-3-4 × 7-3-16 inches, paper covered, with pages 3-1-2 × 5-1-2 net, published by Karl Kluth at Karlsruhe, Germany, and is the seventh number issued. Combined with the valuable inserts and profitable text is an annual calendar after the usual continental practice, with original monthly headings. There are ten conventional colored inserts; four in free-hand line etching on stone; six half-tone plates of which five are by amateurs—a new departure in processing.

Three machine-ruled line etchings on litho stone show very fine results, in some respects almost equal to steel-engraved effects. One of these specimens shows a very nice color result; one sheet of pen-and-ink work is included; one sheet of photo-lithographed penwork shows very sharp lines in the smallest details. A single half-tone litho is shown; one plate showing a combined half-tone and tint is given and one plate showing a spitzertype result is inserted. A nicely graded color scale in red forms an attractive specimen to the analytical reader. A chapter on perspective as applied to lithographic work describes in detail the various phases of the technic of perspective. "The History of Our Type Forms," is quite exhaustive. "Original Zinc Etchings" is an important article, though short; it is important because it points out the method of doing original work direct on the zinc in line and crayon. "Why Is the Litho Stone Etched" is another interesting article. Relief plates, zinc etchings, half-tone screen effects on stone, and numerous other articles, about twenty all told, fill the volume with intensely practical material which the up-to-date lithographer will do well to acquire. For sale by The Inland Printer Company; 75 cents.

"KLIMSCHE'S 1906 YEAR BOOK, VOL. VII." This admirable volume of 238 pages, while not so large as the 324 pages of the previous year, yet upholds the reputation of earlier numbers for thoroughness of treatment in every detail. It is published by Klimsch & Co., Frankfort-a-Main, Germany. The volume is 1¼ inches by 7½ inches by 11 inches, and contains twenty-three articles dealing with the various phases of engraving, printing, lithographing and bookmaking, as well as typefoundering. There are twenty-seven special inserts of three-color, four-color, two-color, duplex half-tone, collotype and photogravure, and several lithographic type specimens and conventional design inserts included. Among the notable inserts may be mentioned a page of ophthalmic specimens by H. Stürtz of Würzburg, a charming duplex half-tone by F. Guhl & Co., Frankfort-a-Main. A very pleasing four-color forest subject by Meisenbach, Riffarth & Co., Berlin. A double page, four-color representation of a rolling-mill interior, by Bong & Co., Berlin, and a special four-color reproduction from a painting by means of the Haas screen printed by Alphons Bruckman of Munich. Some very fine collotype results are shown by W. Biede of Nürnberg, and a very fine winter scene in three colors by Römmler & Jonas of Dresden. Two specimens of irregular grain relief plates by Max Kleinsorg of Copenhagen. Among the notable articles are the following: "The Reproduction of Three and Four Color Half-tone Plates with Collodion 'Emulsion,'" by Ludwig Englisch; "The Arrangement of a Modern Printing Plant in All Its Details," by George Wommer, architect, of Leipzig; "Varnish Measuring Apparatus," by Doctor Rübencamp of Dresden; "Modern Type for Book Work," by Friedrich Bauer; "Embossing Work in the Book Bindery," by F. Keilhack of Berlin, and a very thorough article on "The Beauty of Books," by F. von Biedermann. The book is bound in cream-colored parchment that is beautifully embossed in gold and black. The volume is in German and may be ordered through The Inland Printer Company, 130 Sherman street, Chicago, at \$3.

MEDICAL ENGLISH.

The following sentence, printed in the current number of a prominent medical journal, explains why there is no great demand for professional periodicals by the laity:

"The virulent spirillum possesses a greater number of bacteriolytic and agglutinable haptophore groups or these groups are endowed with a greater binding power for unicaptors and amoebocytes than the avirulent."

AMSTUTZ' HANDBOOK OF PHOTOENGRAVING.

After many months of arduous work we are now able to announce the final completion of this important work and to give a brief survey of its scope and method of treatment. The net-page size is 3 $\frac{1}{2}$ by 6 $\frac{1}{2}$ inches, set in eight-point. The book is bound in buckram and it is 1 by 5 $\frac{1}{4}$ by 7 $\frac{1}{4}$ inches, published by The Inland Printer Company, at \$3 per copy.

A natural order of classification has been adopted, which materially assists the casual reader or student to grasp the successive stages in a more connected manner than is possible under a different method of treatment. The contents are divided into eight sections, covering 440 pages, 206 of which deal with the most important phases of processing—photographic and etching departments. One hundred and forty-three illustrations embellish the text, all of which are figure numbered so as to make reference to specific illustrations by the reader an easy matter.

Nineteen illustrations deal with special tests that have been carried out in the search for practical data. Thirteen are microscopic enlargements of all the various phases of half-tone engraving. To serve as land-marks, a few of the old figures have been retained, among which are the consecutive proofs of the three-color bird subject which at present has a historical value as well as genuine merit. Sixty-one illustrations are shown in the photographic department. A large number of specially drawn diagrams relating to the optical principles of half-toning are shown; they are based on actual and theoretical conditions.

Scattered throughout the text are eighteen numbered tables, which are all original, having been produced from special-research data gathered by the reviser. In addition there are fifteen semi-tabular lists, which are unnumbered. A comprehensive table of contents; list of illustrations; list of tables; list of formulæ and a ten-page glossary of photo-mechanical terms and an alphabetical index complete the volume, which is quite free from advertising pages of any kind. The appendix includes fifty-five pages of well-selected miscellany. Portraits of prominent processworkers of the past and present are given. Mr. F. E. Ives writes interestingly on the "Processing Theories," and Mr. S. H. Horgan, editor of the "Process Engraving" department of THE INLAND PRINTER, most ably describes "Three-color Process Work." Mr. Amstutz has incorporated much of the material which has been used in THE INLAND PRINTER under the title of "The Physical Characteristics of Relief Engraving." Theorizing simply for the sake of theory has been avoided, and wherever there are found moot questions in the art, there will be found in the book instructions accompanied with actual specimens as to how to proceed. The book will prove a strong incentive to all processmen to look into the matter of research with an open mind and sooner or later they will themselves carry out the spirit of research in their daily work. Two new chapters, I and II, have been added.

The contents follow: PRELIMINARIES, Introductory, The Apparatus Required; General Shop Arrangement.

THE OFFICE.—SECTION I.

Successive Stages of Processwork; Orders; Order Record Form; Time Records; Stock-sheet Form; Supplies; Profit and Loss; Comprehensive Accounting Form; Classification of Orders; Measurement of Copy. List of Requirements.

THE ARTIST'S QUARTERS.—SECTION II.

Furnishings; Tools; Apparatus—Reducing Lens Gauge; Drafting Machines; The Ellipsograph; The Pantograph; Shading Medium Machine; Producing Special Shading Medium Films; The Air-brush; Copying Camera

and Enlarging Lantern. Supplies. Processes and Methods—Line, Stipple or Grain Work; Continuous Tone Work; Filing Studies and Copying Methods. List of Materials, etc.

PHOTOGRAPHIC DEPARTMENT.—SECTION III.

Illumination of the Copy.—Arc and Sunlight Studios. Cameras and Accessories.—The Camera; Camera Stands; The Copy-board; The Lens; The Prism; The Mirror; Lens Stops or Diaphragms; Shutter Mechanism; The Screen; The Kit and Microscopes. The Darkrooms—Construction; Illumination; Silver Bath; Evaporating Dish; Glassware; Special Darkroom and Chemicals. Negative Making.—General Principles; The Wet Collodion Method; Preparation of Chemicals; Collodions, The Silver Bath, The Developer, Fixing Solutions, Intensifying Solutions and Clearing Solutions. Line Work: Cleaning the Glass, Focusing, Collodionizing and Sensitizing, Exposure, Development, Fixing, Intensifying and Clearing. Half-tone Work: The Screen Plate, Screen Data, Illustrated Glossary of Photoengraving Terms, The Half-tone Negative, Character of Copy, Illumination of Copy, Separation of Screen and Plate, Methods of Finding Correct Screen Distances, Ives' Optical V, Levy's Method, Turati's Method, U. Ray's Method, Gamble-Branfil Method, Area of the Diaphragm Aperture, Shapes of Diaphragms, Actual Tests with Various Diaphragms and Listed Data and Operator's Record. Diagrams.—Mathematics; Comparison of Round or Square Stops; Law of Compensation; Exposure Time and Manipulations. Causes of Defects in Collodion Negatives.—Care of the Silver Bath and Reversing Wet-plate Negatives. Metzograph Screens.—Correct and Incorrect Distances; Metzograph and Half-tone Comparative Tests; Half-tones from Half-tones. Developing Gelatin Dry Plates.—Pyro Developer; Fixing Solutions; Development; Intensification and Reduction. Stripping Dry Plates.—Causes of Defects in Gelatin Negatives. The Emulsion Method.—List of Materials, etc.

ETCHING DEPARTMENT.—SECTION IV.

Etching Rooms.—Acid Pumps; Printing Frames; Cleaning Plates; Whirlers; Levy's Acid Blast Machine; Doctor Albert's Etching Machine; List of Materials, etc. Line Etching.—Cleaning Zinc; Coating the Plate; Sensitizing Solutions; Printing; Rollers; Rolling Up and Developing; Etching Tubs; Powdering and Etching; Line Etching Depths, Special Tests; Shading Medium Films, and List of Materials. Half-tone Etching.—Zinc Half-tones; preparing Copper Plates; Sensitizing Solutions; Coating the Plate; Exposure; Development; Burning in and Spotting; Copper Etching Solutions; Temperature Regulation for Acid Bath; Etching; Re-etching and Vignetting; Burnishing; Etching Rates; "Three-quarter" White Region; Producing Special Test Etchings; Dot Measurements, and List of Materials.

FINISHING AND MOUNTING DEPARTMENT.—SECTION V.

The Finishing Room.—Tools; Methods and Mounting Plates. Machinery.—Daniel's Planer; Dovetailer; Router; Mounting Slab; Beveler; Drill; Nailer; Saw; Trimmer; Jig-saw; Type-high Planer; Grinder; Combination Machine and List of Materials.

PROVING DEPARTMENT.—SECTION VI.

The Proving Room.—Engraver's Proofs; Accessories; Printing Half-tone Plates; Spreading Action of Ink; Overlays; Vignetted Half-tones and Phantom Edges; Why Plates Fill Up with Picks; Colors for Half-tone Printing and List of Materials, etc.

PROCESS THEORIES.—SECTION VII, DIVISION A.

Half-tone Process Theory; Trichromatic Process Theory; Maxwell's Spectrum Curves.

THREE-COLOR PROCESSWORK.— SECTION VII., DIVISION B.

Introductory; Color Blindness; The Fathers of the Three-color Process; The Theory of the Three-color Process; The Sequence of Color-record Negatives; Theoretical Sensitive Plates for Three-color Work; The Theory of Color Filters or Screens; Practice Versus Theory; The Light; The Lens and Camera; Tests for Achromatism; Three-color Filters and Screens; The Indirect and Direct Methods; Safe Darkroom Light; Color-sensitive Plates; Isochromatic Collodion Emulsion; Halation; Resensitizing Dry Plates; Red Sensitizer; Pinacyanol in Collodion Emulsion; Pinachrome Sensitizer for Green; The Exposure; Diaphragm; Preventing Pattern; Procedure; Development; Reduction or Intensification; The Positives; Half-tone Negatives; Etching Three-color Blocks and Printing Three-color Blocks.

APPENDIX SECTION VIII.

Measures; Weights; Equivalents; Conversion Formulae; To Prepare Percentage Solutions; To Change the Readings of One Thermometer to Another; Freezing, Fusing and Boiling Points of Various Materials; Half-tone Costs; Selling Price of Engravings and Electrotypes; Cost of Operating Electric Drives; A Substitute for Ground Glass; Cleaning Metzograph Screens; Printing Methods (Photo); Plain Photographic Paper; Collodion for Line Work; Lead Intensifier; An Inexpensive Reducer for Half-tone Negatives; Intensifying Negatives; Distortion or Shrinkage of Stripped Films; Stripping Dry-plate Films; Using Shading Mediums on Negatives; Varnishes; The Inventor of the Enamel Process; Cold Enamel Process; A Dry-enamel Process; Enamel Lifting While Etching; Enamel for Zinc; Resist for Line Etchings; Albumen Formula for Hot Climates; Half-tone Etching Solution for Zines; Perchlorid of Iron Solution from Lumps of the Salt; Proving Color Plates; The "Chromatics"; Four-color Procedure and Glossary of Photo-mechanical Terms; Cleaning Screens; Screen Sweating; Gelatin Relief Method.

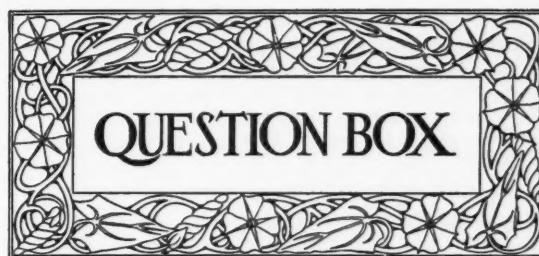
While this is a revision of Jenkins' valuable "Manual of Photoengraving" which passed through two editions—the first edition of 1896 having 128 pages, and the second edition of 1902 possessing 169 pages, while the present or third edition, under the name of the reviser, contains 440 pages—it has been the aim to retain the landmarks of the previous edition as the work has become a standard authority in the engraving profession. The formulæ in many instances have received additions, and in the course of revision the importance of showing the results of actual experiments with full data in every case impressed itself on the reviser, who has incorporated such tests at desirable points throughout the book so that the processman can at once see under what actual conditions the various details of each test were carried out. In this way his individuality is not destroyed, but he is left free to exercise his own judgment in the use of one procedure or another.

While, of course, it is not necessary that each man understand in detail all the optical theories or diagrams shown, yet as a matter of reference, he will find their exposition both valuable and interesting.

B. K. K.

EVERY LITTLE HELPS.

Little drops of water,
Little sprigs o' mint,
And some cracked ice with it,
And some whisky in't,
Help to pass the summer
In a pleasant way;
Help to bring a headache
At the dawn of day.—*Houston Post.*



This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

GOLD PAPER (115).—“Will you kindly inform me where I can secure gold paper similar to that used in making gold seals, but coated on both sides?” **Answer.**—This is an imported article and can be obtained from Louis De Jonge & Co., 71 Duane street, New York. However, it does not come coated on both sides and must be made to order.

PARTS FOR CAXTON PRESS (116).—“Will you kindly inform us where the parts can be obtained for the Caxton press?” **Answer.**—John Haddon & Co., 124 York street, Toronto, Ontario, can furnish them.

PASTEBOARD BOXES, ETC. (117).—“Will you kindly advise me where I can get a supply of pasteboard boxes for the purpose of enclosing Christmas gifts in; also all other Christmas goods of that character?” **Answer.**—The following firms can supply you: Dennison Manufacturing Company, 128 Franklin street, Chicago; C. D. M. Peele, 174 State street, Chicago; Redlich Manufacturing Company, 2 Oak street, Chicago; Bee-Hive Paper Box Company, 618 South Delaware street, Indianapolis, Indiana; Duncan & Co., Eighth and Broadway, Cincinnati, Ohio.

HARRIS AND VICTORIA PRESSES (118).—“Kindly advise us of the address of the makers of the Harris presses and the names of any other makers of fast presses of a similar character; also the address of the makers of the Victoria job press and the names of makers of presses of the same kind as the Victoria.” **Answer.**—The address of the Harris Automatic Press Company is Niles, Ohio. Other fast presses are for sale by the Chicago Pneumatic Tool Company, Fisher building, Chicago; Meisel Press & Manufacturing Company, 944 Dorchester avenue, Boston, Massachusetts; Henry Drouet, 176 Fulton street, New York; Kidder Press Company, Dover, New Hampshire; Automatic Platen Press Company, Tribune building, New York. The Victoria job press is manufactured abroad; the American agent is Robert Coddington, 38 Park Row, New York. Other presses of a similar nature may be purchased from the American Falcon Printing Press Company, 346 Broadway, New York, and John Haddon & Co., 124 York street, Toronto, Ontario.

WANTS “PRINTERS’ PI” (119).—“Some twelve or fourteen years ago I read a small book of stories, poems and anecdotes all pertaining to printers and printing, called, I think, ‘Printers’ Pi.’ I would like to own a copy, together with any other books of like character, and ask you to send me the name of the publishers and price of the former especially.” **Answer.**—Can any of our readers supply this information?

MACHINERY FOR MAKING CELLULOID BUTTONS, ETC. (120).—“Will you kindly give us the address of firms

THE INLAND PRINTER

which make machinery for forming the buttons and other articles used for campaign and other advertising purposes?" *Answer.*—Parisian Novelty Company, 161 South Canal street, Chicago, can supply you.

RAGS (121).—"Can you furnish us with names and addresses of parties who furnish rags for use in printing-office?" *Answer.*—Sanitary Rag Company, Kalamazoo, Michigan, or A. H. Bloom & Co., Quincy, Illinois.

ADDRESSOGRAPH MACHINES (122).—"We would appreciate it if you would give us the addresses of firms which manufacture addressing machines for mercantile use." *Answer.*—The following firms can supply you: Elliott Company, 100 Purchase street, Boston, Massachusetts; Rapid Addressing Machine Company, 290 Broadway, New York; Addressograph Company, 232 West Van Buren street, Chicago; Wallace Automatic Machine Addressing Company, 29 Murray street, New York.

HOW TO PRINT ENGRAVED CARDS ON A JOB PRESS (123).—"Please advise me if engraved cards can be printed on a 10 by 15 platen press? If so, how? Is there any company in New York who can supply the plates?" *Answer.*—Engraved cards can be printed on any job press with cero-type plates. Frank McLees & Brothers, 18 Rose street, New York city, can supply you with these plates.

FOREIGN LANGUAGE COMPOSITION (124).—"We will be pleased to learn the address of a concern which does foreign language composition." *Answer.*—Fred Klein Company, 126 Market street, Chicago.

METAL-SOUVENIRS (125).—"Please give us the address of firms that make a specialty of making metal souvenirs." *Answer.*—The following firms can supply you: S. D. Childs & Co., 200 South Clark street, Cruver Manufacturing Company, 464 Carroll avenue, F. L. Shafer Company, 161 Market street, O. G. Williams Manufacturing Company, Lake & Dearborn streets, all of Chicago; and New Jersey Aluminum Company, Springfield and Nineteenth streets, Newark, New Jersey; Somers Brothers, Brooklyn, New York; Kaufman & Strauss Company, 122 Fifth avenue, New York; Metropolitan Aluminum Manufacturing Company, 182 West Houston street, New York.

MACHINERY FOR PRINTING ON YARD STICKS (126).—"Can you furnish me the address of a company manufacturing a machine for printing yard sticks?" *Answer.*—The following manufacturers of wood-printing machinery can no doubt supply you: Hayes Machine Company, Kingston, New York, and the Yerkes & Finnian Wood Working Machinery Company, St. Louis, Missouri.

CHECK PROTECTORS (127).—"Please let us know the name and address of the parties from whom we can buy a safety check device, such as the instrument which marks 'Not over \$50,' and also the device which perforates the figures." *Answer.*—The machine which marks a check with the words "not over" and the amount is the Protec-tograph, made by G. W. Todd & Co., Rochester, New York, and is probably the best machine of the kind on the market. We do not know which of the manufacturers listed below makes the machine which perforates the figures, as we do not find that style of machine advertised any more: Stewart Check Protector, 420 Borden block, Chicago; Hoggson & Pettis Manufacturing Company, New Haven, Connecticut; J. F. W. Dorman Company, Baltimore, Maryland; E. E. Angell & Co., 370 Atlantic avenue, Boston, Massachusetts; R. H. Smith Manufacturing Company, Springfield, Massachusetts; A. T. Kline Mercantile Company, Somerville, New Jersey; Wesley Manufacturing Company, 31 Bleekman street, New York city; Defiance Machine Company, Rochester, New York; B. B. Hill Manufacturing Company, Philadelphia, Pennsylvania.

"LA MAGAND" PRESS (128).—"Kindly give me the address of the manufacturer of 'La Magand' Press, Paris." *Answer.*—"La Magand" press is represented in this country by H. Mindlin, 85 Washington street, Chicago, from whom all information may be obtained.

TAG-MAKING MACHINERY (129).—"Will you kindly put us in communication with one or two manufacturers of tag-making machines? We are contemplating adding a shipping-tag department, and would like to know the cost of machinery, etc." *Answer.*—Henry Drouet, Metropolitan Life Building, 1 Madison avenue, New York, selling agent for the New Era Machinery Company in this country; Toledo Machine & Tool Company, Toledo, Ohio.

EMBOSSING PRESSES (141).—"Will you kindly give me the names and addresses of manufacturers of embossing presses? I want a small press in which I can use removable dies and print (emboss) my own letter-heads, cards, envelopes, etc." *Answer.*—A. R. King Manufacturing Company, Kingston, New York, and M. M. Kelton's Son, 175 Elm street, New York city; C. R. Carver Co., Fifteenth street and Lehigh avenue, Philadelphia; Modern Machine Company, Belleville, Illinois; B. Roth Tool Company, 2122 Chouteau avenue, St. Louis; American Falcon Printing Press Company, New York Life building, New York.

BOOK OF HOUSEHOLD HINTS (142).—"I would like the address of a publishing or jobbing house where I can get a book of "Ready References for Housekeepers" or "Handy Hints for Housewives," or something of a similar nature. I would also like to get in touch with a house handling formulas, either in book or pamphlet form, preferably books, pertaining to the manufacture of different kinds of polishes and like household needs." *Answer.*—Henry Holt & Co., New York city, publish a book of household hints, and we refer you to them for name, price, etc.

TINNING THE TOPS OF CALENDARS (70).—"Where can we get a machine for tinning the tops of calendars?" *Answer.*—The Story Finishing Company, 209 South Clinton street, Chicago, can supply you.

FRANCO-BRITISH EXPOSITION.

English exchanges to hand devote considerable space to the Franco-British Exhibition of Science, Arts and Industries, to be held in London, May, 1908, a great international exhibition demonstrating to the world the products and resources of the British empire and of France and her colonies. Canada manufactures will occupy one hundred and twenty thousand feet. The exhibition will cover one hundred and forty acres, with thirty acres of buildings, exclusive of those to be erected by the French and British colonial governments. Mr. Albert O'Donoghue, 317 West One Hundred and Twenty-fourth street, New York, will furnish information to the paper and allied trades wishing to gain publicity for their products abroad. —*From The Paper Mill, New York, November 9, 1907.*

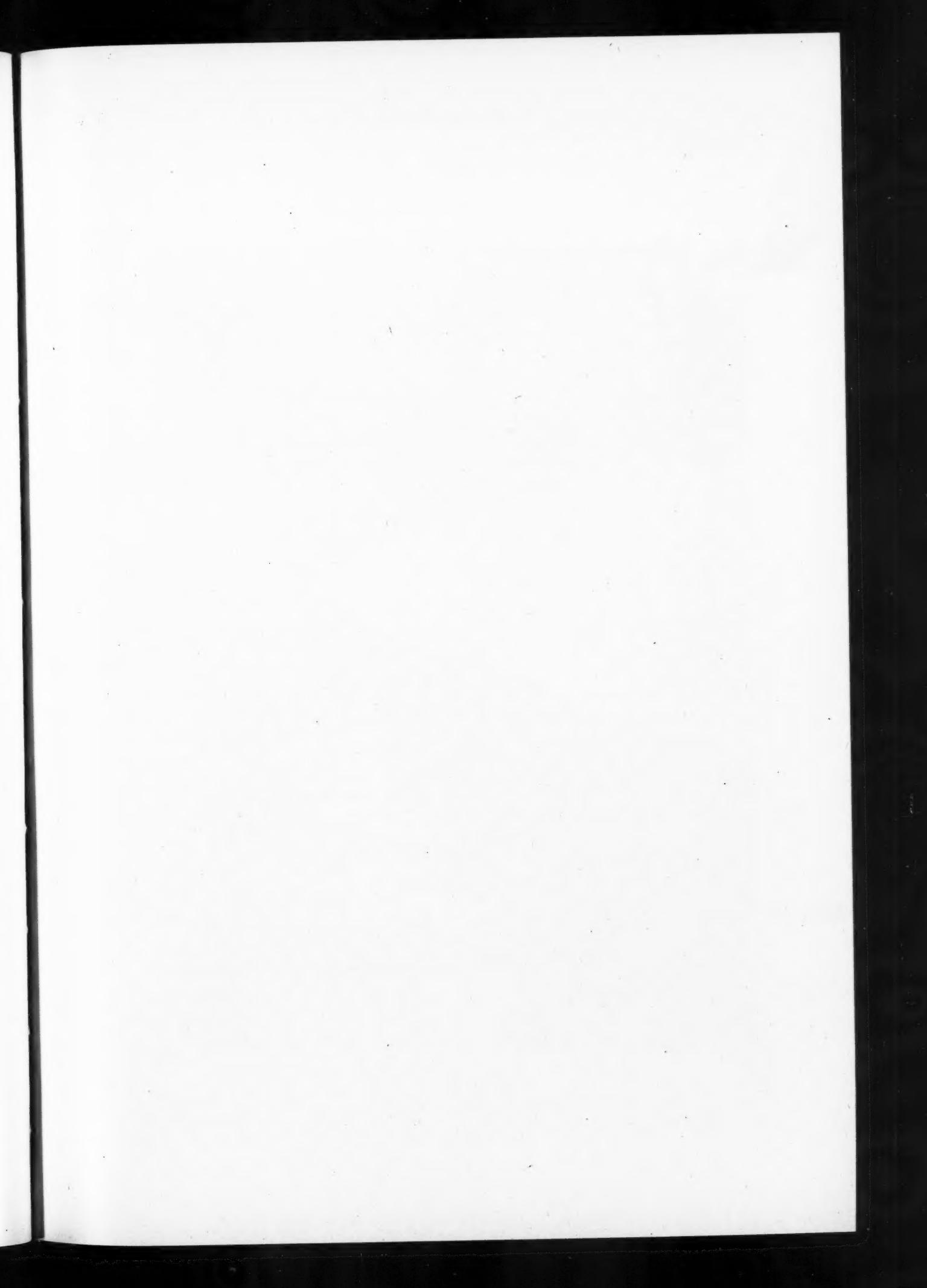
ALL THAT A MAN SHOULD NEED.

O Fate, I do not ask for favors which
Are not for them with whom I strive away;
Take nothing that is theirs to make me rich,
But grant to me fair play.

I do not pray that others be kept down
So that success may come to me some day;
I crave no special help to win renown,
But grant to me fair play.

The road is steep that I must travel o'er
And many a hand is raised to bid me stay;
O Fate, but grant me this—I ask no more—
That I may have fair play.

—S. E. Kiser, in *Chicago Record-Herald*.





PALM DRIVE, LOS ANGELES, CALIFORNIA
On line of Southern Pacific Railway.

Color Plates and Printing by
The United States Colotype Co.
Denver, Colo.

Printed with Photo Chemic Colors
Manufactured by
The Ault & Wilcox Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

TRADE PAPERS.

BY RICHARD M. BOREN.

Managers and Editors of Trade Papers are invited to contribute to this exchange of experiences by sending copies of their papers and advertising literature to Richard M. Boren, 416 Adams Street, Scranton, Pennsylvania.

NOTHING is so authoritative as success—except failure. Experience is the essence of knowledge. It is not merely the best teacher—it is the only teacher. Practice can always give a better rule than theory. When Mr. Rockefeller talks of money-making, the army of finance stands at attention. In the story of the trade paper we find the key to trade-paper problems.

ADVERTISING AND CIRCULATION.

Asked the secret of getting advertisements, a prominent publisher made the laconic reply "Circulation"—an answer leading to a query. It is an accepted theory of the publishing craft that years are required to reach that port of safety, a paying circulation, the passage to which is marked by a discomfiting amount of wreckage. That there is a shorter route (though uncharted) is proved by the phenomenal feat of one trade paper in gaining a circulation of twenty thousand in less than thirty days. This paper, the *American Carpenter and Builder* (Chicago), began publication two years ago without a single reader and in one month enrolled twenty thousand paid-in-advance subscribers at \$1 a year. Remarkable as this is, when we consider that every one of these subscribers was secured through the medium of a form letter, without the aid of agents, premiums or any of those stock schemes which enter largely into almost all circulation campaigns, the story becomes instructive as well as absorbingly interesting. Here it is:

When all preparations had been made for the initial appearance of the magazine, three thousand copies of the following letter were mailed under a 1-cent postage to near-by addresses as a "try-out." The heading of this letter was a bold Gothic line in red, and along the left margin in the same color was printed a list of sixteen departments promised as regular features. These letters were mailed April 4, 1905.

SUBSCRIBE TO-DAY AND SAVE A DOLLAR.

DEAR SIR,—Save \$1 by filling out the enclosed order blank and sending us a P. O. order or dollar bill to-day. Beginning with the May issue the subscription price of the *American Carpenter and Builder* will be raised to \$2. We make you this low price to start with the largest subscription list of any paper of its kind in the world. The offer we make is exceptional, but we are willing to spend money to make a paper at the start what others would take years to accomplish.

See in the margin the subjects we cover.

Then follows an enumeration of the principal features of the magazine, strengthened by the guarantee of one thousand pages of reading for the year. "All for \$1." The letter concludes with this paragraph, which appears to have had much to do with its success.

If we receive your subscription before May 1 we will send you the April number by return mail and furnish you a CHARTER MEMBERSHIP CERTIFICATE, designating you as being one of the original first-number subscribers, entitling you to many privileges that will be of great value to you. We want you to start with the first number. Don't delay, but put a P. O. money order or dollar bill with your subscription blank in the mail to-day. It is but one-half what it will cost you after May 1.

These letters met with a gratifying response, 180 (or six per cent) of them resulting in subscriptions. Acting on the supposition that "try-outs" of this kind will usually

indicate the approximate returns that may be expected from larger numbers, three hundred and fifteen thousand similar letters were mailed as soon as they could be printed after the outcome of the first three thousand had been ascertained. The result from these proved even better than the test warranted, for when the first of May arrived twenty thousand subscriptions had been received



N.Y., 3123—65—20,000.
MEMORANDUM WEIGHT RECEIPT.

DATE OF MAILING.			B	No. 47197
DAY	A. M.	P. M.	ORIGINAL.	
8/5	550		NEW YORK POST OFFICE,	
9	650		AUG 10 1907, 190	
			Received from	
			<i>Haberdasher</i>	
IN WEIGHT, AS FOLLOWS:				
			TARE.	GROSS WEIGHT.
			No. 1 Sack 3½ lbs.	7860
139			No. 2 Sack 24 lbs.	338
			Net weight	7522
			Rate per pound	.01
			Amount of postage	75.22
POSTMASTER.				
<i>J. Hawley</i> Receiving Clerk.				

Weight of each copy in wrapper..... 21.49
Total amount delivered to Post Office..... 75.22
Number of copies mailed at Post Office..... 5715
Number of copies mailed (stamped)..... 538
Number of copies delivered by hand..... 505
Number of copies retained at office..... 212
TOTAL NUMBER OF COPIES..... 7000

THE WAY "THE HABERDASHER" GUARANTEES ITS CIRCULATION REPORTS.

—and they were still coming. By the fifteenth of May two thousand more had been added, bringing the total up to twenty-two thousand, every one of which could be traced directly to these letters.

The daily returns from these three hundred and fifteen thousand letters are extremely interesting. The answers, each of which meant a subscriber, a dollar and a charter member, began coming at about four hundred a day,

THE INLAND PRINTER

gradually increasing until April 28, when the high-water mark was reached. On this date two thousand subscriptions were received.

The charter membership promised certain advantages to the holder, among which was a twenty-five per cent reduction on future subscriptions as long as his membership did not lapse—that is, as long as he should remain a "paid-up." And, while every publication must ultimately base its claim for support on its own merit, no



THE COVER OF A "BREEDER'S GAZETTE" BOOKLET.

doubt this charter membership with its attendant benefits aided materially not only in securing subscribers but in retaining them. At the end of the first year (and what publisher will say this is not a moment for apprehension?) seventy-five per cent of the original charter members renewed.

As a still further explanation of the *American Carpenter and Builder* methods, the following letter is reproduced, showing how charter members who failed to renew promptly were "followed-up." This letter, like the first, had a forty-eight-point Gothic heading printed in red across the top of the sheet:

SPECIAL COMMUNICATION TO CHARTER MEMBERS.

DEAR SIR,—You are one of the enterprising charter members of our great family, and we are sending you herewith our first annual family letter. We know you expect to renew your membership. We are only afraid you do not realize the importance of attending to it early. You should let us hear from you not later than March 20 to insure receiving the April issue—our great "Special Anniversary Number." Better attend to it to-day or it may be forgotten.

As a Charter Member you are entitled to a twenty-five per cent reduction from our regular

subscription rate of \$2 per year—it is so stated in your certificate. This makes the price to you only \$1.50. The magazine is getting so large that we really should have the full \$2, but we will stand by our contract with you and every other Charter Member. Don't neglect this, but attend to it at once, sending us \$1.50, so that there will be no interruptions in your membership. Sincerely yours,

AMERICAN CARPENTER AND BUILDER.

The fact that this "family letter" brought a large part of the delinquents back into the fold may be interpreted in favor of both the paper and its peculiar circulation scheme. (And, by the way, the *Carpenter and Builder* does not designate its subscription list as circulation—it is spoken of as "paid-in-advance subscribers.")

Now whatever the immediate features of attraction may be, it is certain that any circulation campaign, to be a lasting success, must be backed up by merit in the publication which it is intended to advance. On the other hand, it is equally certain that merit must speak through the megaphone of publicity if it would be heard at any great distance. Readers do not usually come unsought. Not a few periodicals possessing qualities that would seem

Quality

Its definition from a Johnson advertisement

From the common use of the word "Quality" in furniture advertising these days, one can't help wondering if there is really so much more value put into all furniture made than formerly, or if it's the "talk" simply, that has changed.

The word "Quality" has almost put out of commission such terms as "price," "construction," "material," but common as it is, you are seldom told what is meant by it.

With us "Quality" is more than a mere advertising term. It means a product that at every point has the maximum worth of materials, workmanship and finish. It includes the "know-how," the ability to interpret and give expression to the best style. Represents superior judgment in the selection of woods, finishes and trimmings. Stands for more skill in building, greater durability, and greater value.

We've found it best to make "Quality" furniture; you'll find it best to sell it.



A. J. Johnson & Sons Furniture Co.

Dining Room Furniture in Oak and Mahogany
Fourth Floor Manufacturers' Exhibition Building
1319 Michigan Avenue, Chicago
General Offices and Works, 223 to 241 Noble Street

SIMPLE BUT EFFECTIVE — FROM THE "FURNITURE JOURNAL."

to make for success are dragging out an unprofitable existence because they need a little pushing, practical publicity.

Any project for increasing circulation, however, must take into consideration the character of the readers it is desired to attract. The plan described above would not be equally successful in all cases—nor would any other. A proposition that would be very alluring to a farmer might repel a college professor. To discern the right treatment in each particular case is a matter which requires keen judgment. Still, the live, wide-aware circulation manager will not reject any means which promises growth, for while the sensational is not always good, novelty and

unconventionality have a strength not found in the commonplace. Progress is greater than precedent.

READING AND ADVERTISING MATTER.

In a larger number of trade papers than it is pleasant to contemplate there is a noticeable inequality between the reading and the advertising pages. Journals that show careful editorial preparation are characterized by slovenly advertising sections. Yes, characterized! For it is a

Since March 6th, 1907, the Paid-in-Advance Circulation of The Engineer shows a Net Gain of 13½ Per Cent.



CIRCULATION BY STATES AND TERRITORIES.

verity that, however valuable the contents of the reading pages may be, the typography of the advertisements strongly influences the reader's estimate of any publication. Any one who doubts this should look over a number of magazines and see how, for no other good reason, his attention will be held by the well-printed ones. Without knowing the quality or extent of the circulation the periodical exhibiting tasteful type arrangement and careful presswork inspires our confidence. Who can say that the aesthetic emotion awakened by the beautiful does not have this prejudicial effect?

A publication which excites this kind of admiration is *The Furniture Journal* (Chicago). To the lover of chaste

JUST PUBLISHED THE NEW AGRICULTURE

By
T. BYARD COLLINS
8vo. Cloth. 376 Pages
100 Illustrations
Price, \$2.00, Postpaid



MUNN & CO., Publishers

361 Broadway, NEW YORK

NEAT TREATMENT OF A DIFFICULT AD.—FROM "AMERICAN HOMES AND GARDENS."

typography its bulky advertising sections give a pleasure not found in many trade papers. The advertisements not only are excellent when taken singly, but the book forms a harmonious whole. Many publications whose advertisements, viewed individually, fail to show serious defects are not satisfactory when submitted to this latter test. Yet, in looking over a magazine like *The Furniture Journal* the means of securing this harmony seems simple—so simple indeed that we wonder why it is not the rule instead of the exception.

Here variety is given by a number of type-faces, all of which bear a family resemblance. Coming into juxtaposi-

tion, they do not have that jarring effect produced by the mixture of widely different styles selected without regard to similarity of contour. The borders, while not alike, are in accord, nearly all of them being two-point rules corresponding nicely with the light character of the type used throughout the book. Inside these rules a generous white space gives the type a chance to "stick out," and also relieves the advertising pages of that crowded appearance at once so common and so detrimental.

No less important than the judicious selection of type and rule in securing the much-to-be-desired harmony is the shape of page subdivisions—halves, quarters, etc. The shape of most of our books is defined by the ratio of two to three—their length is fifty per cent greater than the width. Custom has ordained that these are the correct

**IN THE BILLIARD ROOM
OF THE HOME OR CLUB**

An atmosphere of quietude and undisturbed elegance is demanded to induce those within to a sense of perfect ease and freedom. Nothing can better accomplish this effect as a floor of

**PENNSYLVANIA
INTERLOCKING
RUBBER TILING**

This property of indestructibility makes certain that no unseemly sound shall distract the quiet of a player's aim. Its rare and remarkable qualities make it a safe investment for the home and makes impossible the slightest slip. It can be rendered into every beautiful and harmonious designs than any other material. It will never show wear, but grows handsomer in coloring and finish with each year.

Pennsylvania Rubber Tiling will add as much to other parts of the residence as to the billiard room. In the vestibule it will give a striking and elegant effect. In the bathroom it will be safe and durable. In the kitchen it will be a great convenience as it will be most easily kept clean, and useful to stand and walk upon. It is odorous, non-inflammable.

For further information and samples, obtained by the use of Pennsylvania Rubber Tiling are sold in our Tiling Design Book, which will be sent free upon request. By supplying dimensions of any space you may wish covered, you will receive cost estimates and full information.

PENNSYLVANIA RUBBER CO.
JEANNETTE, PA.

NEW YORK, 1711 Broadway
CHICAGO, 15 Michigan Ave.
PHILADELPHIA, 615 N. Broad St.
DETROIT, 20 Park Square
BOSTON, 227 Jefferson Ave.
ST. LOUIS, 2234 Locust Street
NEW YORK, 312 Madison St.
LONDON, 29 City Road.

A STRIKING DESIGN FROM THE "ARCHITECTURAL RECORD."

proportions, and however they came originally to be given to books, they have remained in vogue, no doubt because more pleasing to the eye than any other. Governing the whole page as it does, this rule of two-by-three is equally applicable to subdivisions—a greater charm marking the nearer approach of all parts to these proportions. No artifice of the compositor can make pleasing a page cut up into spaces one inch deep by seven inches wide. Besides the disagreeable sensation received from a page chopped up in this manner, the difficulty of giving an attractive display to advertisements of such dimensions is almost insurmountable. So, there is a double reason for giving them a less awkward shape.

Precepts governing all contingencies are impossible to formulate. The foregoing must not be understood as a plea for two-point borders and Caslon display, for most advertisements require a more pronounced treatment. But strong display does not demand incongruity. Fewer type-

faces, better selected, greater uniformity of borders and a more symmetrical subdivision of pages would enhance the beauty of a majority of trade papers—and in this case, at least, the little agate rule will prove that beauty pays.

NOTES.

American Homes and Gardens (New York) shows a number of attractive advertisements, one of which is reproduced.

The Pennsylvania Rubber Company is represented by good advertisements in several trade papers. The example is taken from the *Architectural Record* (New York).



A page from *Bonds and Mortgages*, showing the inharmonious effects of combining a large variety of type-faces and borders on a single page.

The Haberdasher (New York) guarantees its circulation with an engraved certificate signed by the president of the company and clinches it with a photographic copy of the postmaster's last receipt, giving figures and weights. Convincing!

The *Furniture Trade Review* (New York), a handsomely printed trade paper, is sending out a booklet entitled "Decoration of a Room from a Craftsman's Stand-point," which is interesting to every one who believes as it sets forth that in the successful decorative scheme, whatever its purpose, there must be a correct conception of proportion, line and color.

That the *Breeder's Gazette* (Chicago) believes in taking its own medicine in large doses is evidenced by five booklets and circulars which they have used recently. These were all designed to call the advertiser's attention to the *Gazette*, and are in such good taste and so well executed that their very elegance compels a reading. One of these circulars shows half-tones of forty handsome (even luxurious), homes with this comment: "The publishers of the *Breeder's Gazette* desire to call attention to the illustra-

tions on the pages following of a few well-known farm homes in which their journal is read every week, and suggest that land owners able to maintain such establishments comprise a class of buyers before whom any manufacturer or dealer in household commodities or farm necessities can display his wares with every probability of securing patronage." That's a new one.

The Engineer (Chicago) re-enforces its circulation statement with numerical and geographical proof in the shape of a map showing the number of subscribers in each State. Anything that makes a real, tangible fact of circulation figures is good advertising, and the only fault to be found with this map is that in diffusing the figures over so large a territory it has a tendency to dilute the total. A dollar never seems quite so much when divided into dimes.

Power (New York) is sending out an artistic booklet entitled "Your Sales Assistant," which contains several good ideas, among them this: "The advertising pages in *Power* are of as much interest to its readers as the text pages and the publishers intend to keep them so, if possible, by having the advertiser tell a real new story in his space each month. We write the story if you say so. No extra charge is made for this service." The *Power* advertising pages are interesting, and no doubt the firms represented find them profitable as well.

THE ARTIST OF THE WHISK-BROOM.

This innate, uncontrollable craving of the negro for rhythm is nowhere better exemplified than in a colored barber's manipulation of an ordinary democratic whisk-broom. You may think that you have been whisked in New York, but the best of our bootblacks and barber's assistants merely brush your trousers from the knee down, with a few conventional, cold movements, and a perfunctory pass at your collar. Their whisking is at best a calculating, soulless business proposition. But in Charleston all this is changed. To be sure, your negro begins brushing you with a sordid end—the tip—in view; but the moment he begins a prelude with his whisk on your coat lapels, his work, like that of the artist, becomes the labor of love. He loses sight of its commercial possibilities in its technical resources. In his hands it is manipulated until it becomes a vehicle of expression and takes its place among the instruments of percussion.

If you show even a moderate interest in the skill with which the colored apprentice drums the dust out of your clothing, the proprietor will leave his customer with his face buried beneath a sea of suds, snatch the whisk away from the boy with a "Go 'way, chile," and reveal the possibilities of the implement. Your collar-bone will be approached with a capriccioso movement that will soon shape itself into an allegro non troppo as he reaches your shoulders. In the variegated rhythms that follow in quick succession you unconsciously formulate well-remembered airs. As he reached my ribs, for an instant he was agitated, and I thought I traced Schumann's delightful "I'll ne'er complain"—only for a moment, for he had shifted to elaborate double syncopations. This time the tempo was unmistakable:—"I don't care if yo' nevah come back,"—but doubtless realizing the inappropriateness of the selection, he drifted gracefully into a delirious and exquisite bit of rag-time, drumming as he whistled in a faint pianissimo, "Every li'l bit helps," softly hissing the melody after the manner of a groom when he uses the currycomb on a horse.—C. H. White, in *Harper's*.

IT is always easy to forgive other people's enemies.—*Process Work*.

Written for THE INLAND PRINTER.

THOUGHTS ON PRINTERS' PRICES.

NO. IV.—BY A CASUAL OBSERVER.

 HE photoengravers of Chicago have been systematically following a line of investigation regarding the cost of engravings, and have finally decided to put into effect a system of charges based on a scale, along the lines followed by the electrotypers in seeking a basis of making charges. Before the electrotypers' scale was adopted, the usage in making charges was more or less chaotic. Now the printer or the buyer of electrotypes simply places the block upon the scale and its price is indicated. The plan of the half-tone manufacturers is along similar lines. It has been very clearly shown that every engraver who sells minimum half-tones at prevailing prices is presenting each customer from 60 to 75 cents in cash along with the cut. The scale will remedy this and equalize charges.

COST INVESTIGATION BY THE PRINTERS' BOARD OF TRADE OF PHILADELPHIA.—The Printers' Board of Trade of Philadelphia, Mr. W. Wallace Mayberry, Manager, Room 412, 929 Chestnut street, Philadelphia, have issued the following circular, which is of the first interest to the printing trade generally:

The Committee on Cost Investigation, composed of three representatives each from New York, Boston and Philadelphia, held their meeting at Atlantic City, New Jersey, Tuesday and Wednesday, October 15 and 16, for the purpose of examining and compiling the data received in response to the blanks mailed to the printing trade, August 26, 1907.

Out of a total of six thousand blanks distributed throughout Pennsylvania, New Jersey, New York and the New England States, about one hundred were returned properly filled out and available for the final calculation.

In compiling the returns the committee found that so few had responded outside of the three cities, and the points from which they came were so divergent that it was impossible to obtain any useful averages that could be applied to the suburban printer alone.

The committee, therefore, presents for your consideration the results of the investigation in the three cities, which can not fail to be of interest and value to all.

A familiarity with the scales of wages and expense of doing business in the cities over that of towns and villages will enable you to determine for yourself the probable cost of doing business in your own vicinity.

	Machine Hand Comp.	Cylinder Comp.	Platen P. W.	Handling P. W.	Stock.
Per hr.	Per hr.	Per hr.	Per hr.	Per hr.	Per ct.
New York.....	1.02 hour	1.44½	1.53½	.70	.12
Boston .....	.90%	1.66	1.58	.69%	.12½
Philadelphia .....	.95	1.36	1.28	.68	.13
Average .....	.96	1.49	1.45	.70	.12½

Bear in mind the statements used in each of the three cities were taken from average shops, large and small, and are *cost*—not what we can afford to sell at—but what it actually *costs us*.

While but a small percentage of blanks were returned, a great many letters were received expressing the regret of the writers that owing to their

lack of system of bookkeeping they were unable to comply with the request of the committee.

This condition has long been recognized by the committee, and it was no surprise to them that the printers of the country were, owing to their lack of system, unfamiliar with the cost of production; hence their efforts to help their fellow printers by bringing them to a realization of their condition when confronted with the blank, which with an average good system of bookkeeping and timekeeping is but a simple matter to fill out.

The committee also realizes that in some instances a lack of interest, and in some other cases a lack of confidence in the good intentions of the committee, prevented the return of the blanks. But whatever reason may have caused the small number of returns, the committee is stronger than ever in its convictions that the trade needs just such investigations as this at regular intervals.

They, therefore, propose to continue their campaign of education, and in order to facilitate the investigations of the printer as to his manufacturing costs, they have determined to compile a simple, economical and accurate Cost System, adaptable to a large or small plant, together with a system of bookkeeping which will be a part and parcel of the system. The committee hopes to have this new system ready at an early date, and any establishment adopting it will then be in position to accurately and easily determine the cost of production in their various departments.

The committee desires to state that any explanation or further information you may require will be furnished upon application to the nearest Board of Trade office, and also, the committee will welcome any suggestions that will tend to advance their efforts to place the printing business on that dignified plane which its magnitude, being the seventh in national importance demands.

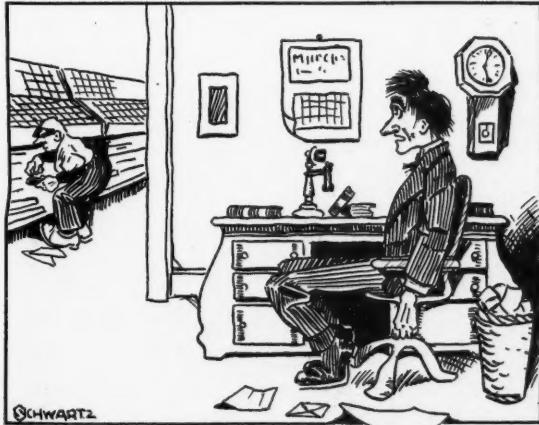
Yours for the greatest good to the craft,

W. A. MACCALLA, ROBERT N. FELL, W. WALLACE MAYBERRY, EDMUND WOLCOTT, FREDERIC ALFRED, CHARLES PAULUS, HENRY P. PORTER, ALBERT W. FINLAY, H. A. BROWN,	Philadelphia. New York. Boston.
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PHILADELPHIA, November 7, 1907.

WHY SAY "PREPAID" AND "POSTGRADUATE"?

Let us select as an illustration one locution now regularly employed. In its formation the idea of contributing to perspicuity was unmistakably the controlling motive. This is the compound *prepaid*. The word came into general use in the first half of the nineteenth century in connection with the establishment of the penny postage. It excited the indignation of many verbal critics. Conspicuous among these was Albany Fonblanque, the then very able and influential editor of the *Examiner*. He was in the habit of applying various derogatory epithets both to the term itself and to the misguided beings who employed it. He spoke of it as being "in common and barbarous use." The *pre*, he asserted, added nothing but a superfluous syllable. It was in the following agreeable way that he gave an account of the origin of the word. "The barbarous surplusage," he wrote, "and as barbarous mongrel compound of *prepaid* was introduced with the penny postage, and is in usage confined to it alone." All this and similar denunciation had not the slightest effect upon the fortunes of the term. No attention whatever seems to have been paid to the protests of the men criticizing it; at all events, if they were heard, they were unheeded. The result is that men do not now even dream of the compound as being objectionable. So far from being aware that its propriety was ever questioned, most of them assume that it has come down unchallenged from some remote past. A very late formation precisely similar to *prepaid* is *postgraduate*. The preposition prefixed adds nothing to the status or character of the person so designated. A postgraduate is really nothing but a graduate. When the compound first came into use as the designation of a particular class of students, many there were who were much exercised in mind over its correctness. It is not a necessity; but it has maintained itself simply because it makes a little clearer to the comprehension of all what to many will seem already sufficiently clear.—Thomas R. Lounsbury, in *Harper's*.



THE SUCCESSFUL BID.—WHAT DID HE FORGET?



MOUNTAIN MEADOWS SHEEP.

Near Asheville, North Carolina.

Photograph copyright, 1907, by Nace Brock.

Engraved by
The Inland-Walton Engraving Company.
120 Sherman street, Chicago.

*Mountain Meadows Sheep
Near Asheville, North Carolina*

Written for THE INLAND PRINTER.

THE INCEPTION, MEANING AND PROGRESS OF THE PRINTERS' LEAGUE.

BY HENRY W. CHEROUNY.

1.— CONDITION OF THE PRINTING TRADE.

FTER the great convulsion of the printing trade in 1907, occasioned by the enforcement of the eight-hour day, the employing printers of New York who had to work with union labor found themselves in a precarious condition. In their dealings with the public, they were and are very weak and demoralized through the prevailing business system on the lines of unlimited competition. Their relation to the industries behind the printing trade was and is very much like that of the Roman clientage to the haughty patricians. Confronting labor, the employers were without an organization to negotiate with eight different classes of strong workingmen's combinations, each having sovereign power over the conditions of labor in their localities. Indeed, the printing trade is at every point exploited by independent powers, breeding jealousy and hostility toward each other. There are cliques of large employers actuated by the desire to preponderate over the whole body of average printers. A genuine spirit of oligarchy prevails among the workingmen. The unions of the different branches of the trade are jealous of each other. All maintain an incessant siege on the income of the trade, which is as powerless to defend itself against the besieger's guns as it is to increase its income. Even hope is forbidden in the present individualized state of the trade, because there is no impediment to the movements of those who know neither bookkeeping nor any limits of desire.

This sad condition was certainly alarming enough for a goodly number of must-be-union printers to form a new fraternity of employers for the defense of their economic independence. All participants in the new movement were of the opinion that two causes might make the printing trade not only free and equal to its co-producers of the commonwealth, but also tranquil in operation and stable in existence; namely, employers and employees well organized, each class dependent on the other and therefore pledged to preserve both, and a respected common administration guarding the interests of all.

Holding this idea in view, *The Printers' League of America* was born to meet a dangerous condition, and not, as some have said, to propagate a sickly sentimentalism.

2.— SITUATION OF THE EMPLOYERS OF THE PRINTING TRADE.

THE HERITAGE OF THE TYPOTHETAE.—The New York printers considered first of all the strategical position of the employing printers and the International Typographical Union, because this body sets the pace for all other printing trade unions.

The Typothetæ, as the first-born of our employers' fraternities, has since its birth warred against the union. It is not for us to arraign this society's governing opinions on economic arrangements either as wicked or weak. The Typothetæ had as much right to choose its principles as the unions had the privilege to select their own. After many a fierce trial of strength, the gentlemen of the old Typothetæ were driven to stand on the defensive. When they died away one by one, a new generation assumed the power and the successors of the old veterans remained on the defensive, but *without a purpose*. They continued the warfare against labor for sentimental reasons, possibly only to keep up the tradition that employers are in honor bound to oppose trade-unionism.

While it would also be most unfair to question the

principles, honesty and probity of the gentlemen who form the Typothetæ, it is certainly our part to point out the particular misfortunes which the *errors* of the chosen few have brought over the trade. Error generally springs from other sources than the want of good sense and integrity.

SECESSION OF THE NEWSPAPER OFFICES.—The slogan of the Typothetæ was for some years: Rather ignore the union and defend the employers' retreat inch by inch, day by day, than come to terms with the antagonist! And sure enough, there was trouble every day with every chapel and every sovereign local union. The newspaper publishers, who are the most important members of the trade, would not have this. They seceded from the main body of printers, and arranged themselves with organized labor. Declining, however, to accept the *rationale* of the labor movement and to assist in stripping it from its dangerous adjuncts, they confined themselves to the acceptance of most primitive arbitration agreements. Under these they have had some kind of peace — whether they enjoy it, is another question.

This action, however, has changed the strategical position of plant owners and workers to the decided advantage of the latter. An unbroken union front lined up against a broken employers' front, exposes all parties of the trade to unpleasant doubts and uncertainties. The good union men and those who would always defend order and right, must also satisfy passion. The separation has given an impulse to those whom the trade can never appease. There is a sophistry in the labor movement which becomes convincing when coupled with financial power. The passions of men operate uniformly in the trusts' and labor magnates' offices. Success silences conscience and blinds the understanding. Unions well know the tyrants' rule of "*Divide et impera.*"

BIRTH OF THE OPEN SHOP.—The next fatal error of the Typothetæ consisted in taking the offensive while the employers were divided and the union of the compositors was perfect. It was reasonable under such circumstances for the Typothetæ to look for allies in their struggle. But it was a great mistake to assume that all the money which they could possibly collect would provide an army of non-union workingmen, sufficiently large to take the places of the strikers. Besides, the alliance with the book publishers' and merchants' association placed the employing printers in general and the Typothetæ particularly in a false position. Vulgar people characterized it thus: The tribe of mice in trouble with the cook appeal to the tribe of cats for assistance! Politics makes strange bed-fellows.

However, much money was used to gather all non-union men which were scattered all over the country in a small number of large Typothetæ plants. The majority of the employers were left to put up with the union — simply because money can not make printers. The contributions of the whole employers' fraternity, as well as of outsiders, benefited a few Typothetæ members — perhaps apparently only. This was the logical sequence of the fundamental conditions of the trade existing at the time of the strike, and no one is to blame on that account. Taking the employers' standpoint, it was even better for the whole of their class to man some plants completely than to distribute the existing non-union compositors among the contributing offices pro rata. A small number of well-financed open shops can certainly educate many green men to become in the course of time a force which even No. 6 can not afford to slight. So the must-be-union employers had for their contributions to the strike fund at least a meager morsel of hope. Besides, it should be remembered, that the union itself would have resisted the distribution of the non-union men on hand over all the plants which contributed to the strike fund.

EFFECT OF THE OPEN SHOP.—The total result of the strike is another breach of the book and job trade in union and non-union shops with divergent interest. The new breach is in the first instance a source of vexation to the whole trade in its intercourse with the various unions of employees who are eager to make the best of the employers' dissensions. In the second place, it has given a fresh impulse to the ferocity of competition. The idea has spread that the products of the nine-hour shops should be cheaper than those of union offices. Right or wrong, solicitors match one class of printers against the other and the natural desire of certain customers to profit from the dissensions of the trade falls heavily on union and non-union employers alike. Methinks the *Typhothæ* paid too much for the open-shop whistle.

DOES IT PAY?—Finally, it is doubtful whether the non-union minority is really financially better off than the union majority of employers. Certain it is, that more plants surrender to the union than break away from it. Beyond doubt it is certain that the main object of the non-union employers has not been realized. They started on their costly campaign in the hope of delivering themselves from union domination in their shops. But have the union agitators disappeared from their composing-rooms? Are they not more active and far more harmful than the chapel chairmen? At the same time, pressmen, feeders, binders and mailers, knock in turn at the office door more frequently than they did formerly.

Frequent changes of men in times of peace cause undue waste of time, money and material. But under strike conditions they mean ruin and disaster. *Every really good open-shop workingman is, under present circumstances, a union by himself.* Want of a standard scale and normal day, superfluous night work and abundance of bearded apprentices paralyze the best managers. Ever-occurring discrepancies between the estimated and actual time, etc., unsettle the accountant's ideas of the cost of production. Frequent attempts to charge customers according to actual costs are followed by dissatisfaction on their side.

THE NAKED TRUTH.—The total result of all that the *Typhothæ* thought and did during almost forty years of struggle against union domination is plainly stated: The unions dominate the whole trade. The employers depend entirely on the common sense of union leaders who are subject to the law of rotation in office. True enough, so far they have proved themselves to be a strong conservative power among their followers. The immaterial exactations of the printers' union have often been a hardship, but their material demands have so far not been unreasonable. For instance, the minimum scale in New York of \$21 per week is not too high. A man with a family needs that amount. Neither is the newspaper rate of \$30 exorbitant. The night worker must sleep during daytime, and is for this cause obliged to live in a quiet neighborhood where rents are usually very high.

But how long will the conservative sense of our union leaders prevail? Philosophisms of all kinds add vigor to the passions that spring from human nature. The popular current is setting in favor of the extremest use of this power. What, for example, mean the union president's remarks on the difference between the wages of newspaper and book and job compositors?

INCREASED "SQUEEZABILITY" OF EMPLOYERS.—The danger of union printers arising from the presence of a strong price-reducing force is aggravated by the greatly increased "squeezability" of each must-be-union firm. Each average printer is confronted by three, each large printer by eight workingmen's combinations. All the unions need to do in future is, to preserve among the

brothers that unseen and silent compulsive power over all which roots in the natural aversion of unionists to work beside so-called freemen. This feeling is akin to that existing between cats and rats, and neither force nor persuasion can uproot it. In the isolated condition of the union employers, it is not necessary for trade unions to declare strikes and to provide for a war chest. As customers quickly walk out when the given price does not suit them, so can to-day the compositors, to-morrow the pressmen and then the feeders, etc., simply walk out of their shops and bring to-day the business of one, to-morrow of another, etc., to a standstill while every other concern runs quietly on.

There need not be any more local and national strikes with their commotion and publicity. The business of squeezing employers through trade-unionism has been reduced to the simple device of raising shop quarrels, in which the employer plays the wretched part of a man choosing between the devil and the deep sea. The employer can not appeal to his customers for leniency or increased prices, because there is no strike. The customer may sympathize with his printer, but he will take his work from Tom and give it to Dick and Harry.

Trade-unionism began with shop quarrels, extended to local strikes and ended in stoppages of entire national industries. This development took about a hundred years. If then, the American business world is to have perpetual war on trade-unionism, it is for the printing trade, preferably, to enjoy occasionally great trade-conflicts following after years of armed peace. When the whole industry participates in the uproar, and the entire people is made a co-sufferer, then the war may cost millions, but society will have an interest in ending it; and employers a cause to ask for an equivalent advance of prices. But employers who unnecessarily subject themselves to continual individual bickerings and stoppages of work for trifling advances in one department or another, can not, indeed, expect public sympathy.

FIRST PROPOSITION.—To sum up, the New York printers, finding the trade to be confronted by a large number of trade unions in an invulnerable strategical position, decided, *under all circumstances, to propose the organization of all union employers of the country into one fraternity, either for peace or for war.* They ask their colleagues in every town to consider the same conditions of the trade in their particular place and stead, and drawing the inference for themselves, to *join the League for better or for worse.*

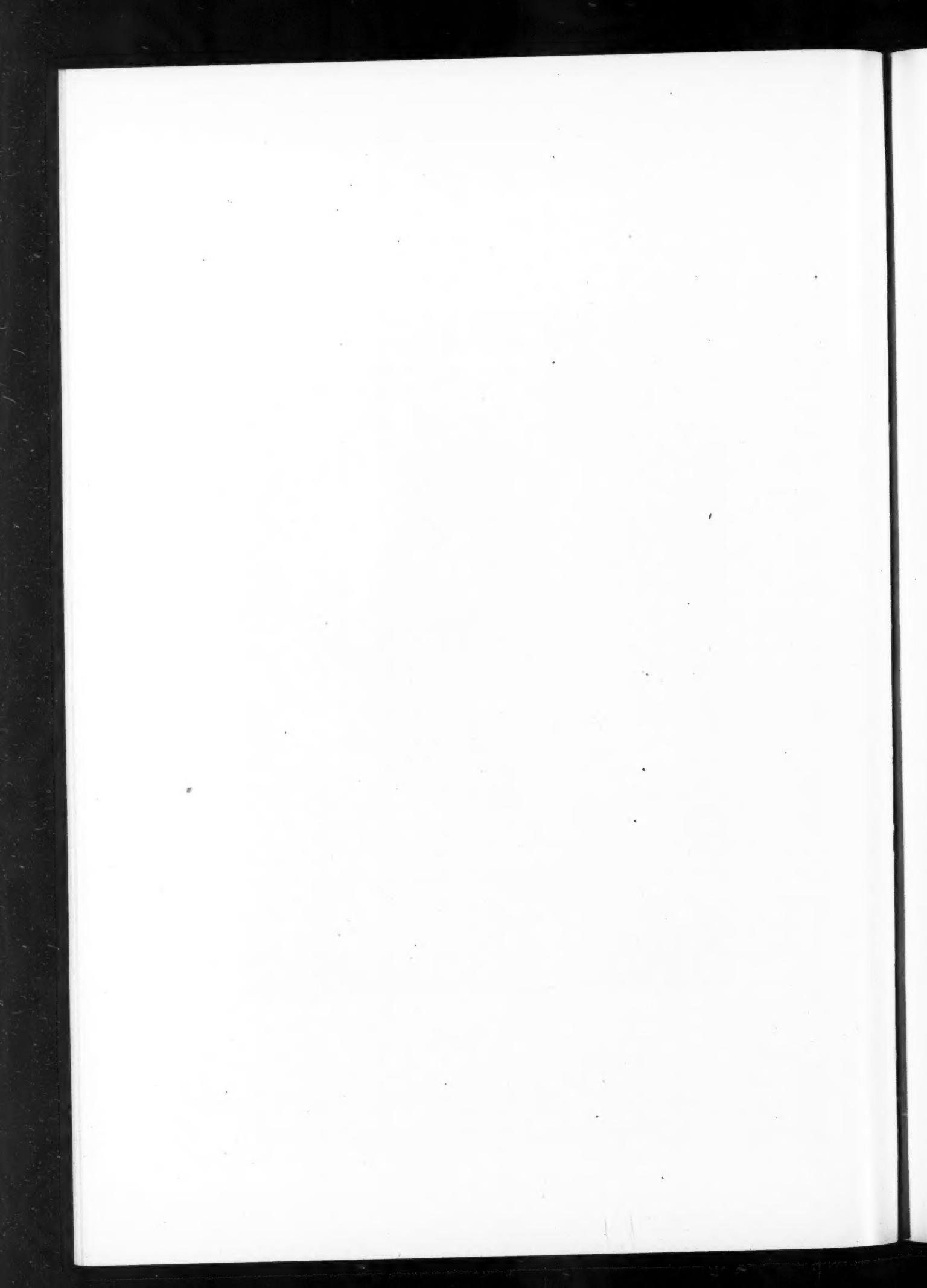
3.—THE DIFFICULTIES OF THE WORK.

ANIMOSITIES ARISING FROM TECHNICAL CONDITIONS.—After this decision to form by all means a national fraternity of employing printers, an inquiry arose into the real causes of the apparent impossibility of bringing all printers, as the phrase goes, "under one hat." A close examination of the history of all known movements in this direction revealed the fact, that technical conditions and the open labor question are the hidden causes of their failure.

Large employers with perfect machinery and abundant means can outwork average printers in regard to promptness as well as to cost of production. The aristocracy of printerdom arises more from the absorption of the middle class than from an increase of the demand for printed matter by society. This condition has created "dissolving views" among the middle class upon whose welfare depends the welfare of the trade. When the aristocracy introduced a system of defeating competition among their own class, which from the start proved to be absolutely impracticable for the average printers, the lat-



Copied in reduction from the art portfolios published by Gerlach & Wiedling, Vienna, Austria.
The originals are in colors.



ters' dissolving views changed often into battle views. There is a feeling of utter helplessness among the small and middle-class employers, which is hard to overcome. Separate "master printer associations," by the side of pompous boards of trade, are merely mutual condolence societies.

An employers' fraternity which is to be of value to the trade must be on such a basis as will embrace the separate interests of all technical classes. The aristocracy may have their exquisite guild halls, with great libraries, to benefit the whole body by fostering fine arts and good style. They have the money and the leisure hours to preserve the idealism of the art preservative of all arts, which the middle classes have not. But as far as the preservation of desirable business conditions is concerned, they must be members of an all-embracing fraternity which stands for the creation and preservation of conditions essential to the existence of the whole trade.

FANATICISM AND INDIFFERENCE.—Another factor preventing unity of action is the existing diversity of views on the real character of the labor movement in general. The employers' standpoint in this respect determines not only his behavior at critical moments, when strikes are meditated or going on. It influences also the disposition of one colleague toward another.

Many, especially the older gentlemen, picture the labor movement as if it were an excited mob knocking with crowbars at the office doors, asking, amidst curses: Will you or will you not surrender your proprietary principles? Some think of the labor question as they would of a monster, asking more and more, while digesting that which had been given. Not a few come nearer to the truth and picture to themselves the labor movement in the shape of a union of rough-hewn, but honest, artisans with unbearable conceit and many dangerous prejudices, demanding most impolitely: We want this, and we want that, and if you don't, by jove, we will —. Many others are friendly to the labor movement, especially when they speak of it from afar, enlightened by one of the many religious, sociological and ethical philosophers of the age.

The intensity of feeling is so strong among printers that the Manchester man despises all others. The average printer with a union record distrusts the former. Students of the real essence of the whole subject who look upon all phenomena of the age from a purely human point of view, are not liked and decried as impractical or as mere philanthropists by all others who want "results." Enthusiasts of any one of the vagaries of the age can not agree with any one, and never know the point of beginning of their own phantasmagoria.

SECOND PROPOSITION.—In short, the labor question splits the employers into many fanatic factions and renders futile the hope of ever having one strong fraternity capable of going to war or of performing lasting works of peace. The Printers' League has therefore resolved, *if it can not answer the labor question, to remove it from the sphere of the individual printer's activity, to proper authorities qualified for this arduous task.* Asking their colleagues to view the proposed institution of a regular judicial department of printerdom in this light, they would add the following remarks:

The whole proposition amounts to nothing more or less than what every civilized society has done since the dawn of progress. It assumes that differences of opinions on right and wrong, as well as criminal inclinations, exist wherever men live together in families, trades, villages, towns, etc. Society removes the settlement of conflicts between individuals and the punishment of crime from the individual sphere to proper authorities, educated and installed to this end.

The Printers' League assumes that printerdom is at present under the sway of club, lynch, or fist law. It does not believe that man of our age can eradicate the causes which led to this pitiable condition. But *it proposes to remove the settlement of conflicts from the shop and local unions to a judicial department composed of employers and employees in equal numbers.* Nothing more than this is within the province of man. The rest must be left to Him, who inclines men's hearts toward the good.

4.—PRACTICABLENESS OF THE SCHEME.

FOUNDATION.—It is now in place to state the actual condition on which the Printers' League bases the hope of the practicability of its scheme. There are in our skeptical age many who might admit its goodness, but decline to act on the general ground that the time is not ripe for it, etc. Good Christians even decline to help missionaries among barbarians, thinking the gospel message too good for them, and therefore declare love's labor lost before they even begin the work of love. The employers of the Printers' League are fully aware that there is no such a thing as persuading people to believe or doubt against their inclination. Also, that nothing is less acceptable by men than confutation of their cherished economic opinions. The promoters of the League therefore decline, just as much, to present new economic doctrines, as they do refrain from persuasion on ethical or sentimental grounds. What the League wants is not a change of theories of how business men may get wealthier or happier than they are. Enough paper has been blotted with that kind of wisdom that is tangled in its own craftiness. We want to leave alone the individualist, trade-unionist and socialist, and their fraternities, but merely propose to rearrange the employers and workingmen's groups, so that they can view their class differences from afar, with indifference, and no longer with hatred, fear and aversion.

EDUCATED EMPLOYING PRINTERS.—For this the employers are certainly ripe. The old irreconcilables of the Typothetae and their followers are dying away as the years go by. To them, indeed, the labor union was a bug-bear, a conjuration with the Evil One for the destruction of all that seemed dear to an American patriot's heart. A new generation of employers is arising in whose mind the bug-bear vision of unionism fades, leaving behind only a feeling of dislike, mingled with a dose of pity and a flavor of contempt. A minority are college-bred sons of hard-working fathers, whose sense of social superiority preserves antagonism, but whose economic convictions on the effects of trades unions have been greatly modified. Partly by studying the English school of economy which followed John Stewart Mill, partly by experience. They see the country filled with trade-unionists and yet it prospers as never before—astonishing, but too true to be ignored. These influential men will only be too glad if they can remove the theater of labor's struggles from their offices—perhaps to Indianapolis, and there leave it to men who like this sort of mental excitement.

PROGRESSIVE EMPLOYERS.—Next follows the preponderating class of employers which graduates from the high-school of trade-unionism. On the young printers who struggle for economic independence, without an inheritance to prop their clear head—on them depends the future of the trade. When struggling against fearful odds, they may go with a strike movement "to give the union a lesson," because the latter often grow overbearing. But, in his heart of hearts, the young employer will always entertain that sympathy, which companionship in the days of youth implants and which grows stronger as the years pass by and as the remembrance of small rivalries passes away. Who will turn away from the playmate

under the trees around the old schoolhouse, when he meets him in the later days of life—in happiness or distress? Indeed, what the Greek-letter fraternities of students are to gray-haired professionals, what the veteran's fraternities are to the old companions of the battlefield, that is the union to the young employer. Of course, of those few men with marble hearts, who can not feel as human beings feel in joy and sorrow, we can not speak. They are everywhere, but few and far between, yet they are the destroyers of our trade.

To the calculating faculties of the young employer it has always been a puzzle why unionism should not be as good a thing for employers as it is for employees. He knows, by experience, that it was of immediate and direct advantage when he stood in the rear rank of the trade. Why should it not be just as good in his new position in the front rank? It seemed so simple a thing when he received wages, but looked so exceedingly complicated when he had to pay wages. Yet he feels that there is a way to extend the principles of unionism to employers and to benefit society at large; only he does not see the point of beginning. What is good for the goose, must be good for the gander—this is his axiomatic wisdom with which he overcomes all fading theories of politics and science.

These are the employers on whose hearty co-operation the Printers' League depends in their attempt to organize a fraternity capable of defending the trade in peace and war. The printers of New York ask the good colleagues of all other towns if they think them in error when they believe that the talent of the trade can still sway dangerous opinions, if it becomes conscious of its strength?

THE UNIONISTS' ASSENT.—On what foundation rests the hope that the workingmen, eventually, will rearrange their union machinery, so that their employers' fraternity can act with them on all questions which concern their common future? The Printers' League does not rely on transient things, that mean something to-day and nothing to-morrow; such as union resolutions, temporary local advantages, or new economic fascinations of the mind. The League leaves alone the workingman's idealism and every other "ism" of which the young men are fond. It considers separate workingmen's unions and clubs of union men as intellectual driving-wheels of social progress and therefore useful and good. *The League of employers asks nothing beyond a rearrangement of labor's powerful machinery, so that it be able to serve their own interests as well as those of the trade at large.*

LABOR'S ASSENT.—For their assent to this request, the Employers' League appeals only and solely to the heart of hearts of the printermen, high and low. To reach this must be their next object.

What is meant by these apparently abstract remarks which certainly do not satisfy the celebrated "matter-of-fact" man—the one who wants "results" before he can see and hear?

The heart, which is in itself an indefatigable organism, keeping the different functions of the body in operation, is but a popular name of an imponderable force—the human will-power. It is the seat of all desires and emotions. However the objects of man's desire may vary, all human beings have in common a strong desire to live and to enjoy their existence. Different are the things which stir man's desire at different ages, but joy of life is what all long for, young and old, rich and poor, epicureans and barbarians. When the sum total of man's privations outweighs his joys he grows weak, melancholy, hypochondriac. In this state, so to speak, he quarrels with himself and at the most trifling incident may kill himself or somebody else whom he thinks to be the cause of his suffering. Reversedly, when a man feels the joy

of life permeate his being, then his intellect and the world seems brightened, his vigor increases, the dark impulses lose their force, and he seems to follow higher motives than before. In truth, undefiled manhood begins, when the heart experiences the full joy of life.

LABOR'S DIFFICULTIES.—Now, dear colleagues, think of the questions that disquiet our people, not in the light of so-called economic science, but as one of the "common lot." "Mind not high things, but condescend to men of low estate. Be not wise in your conceit." What do these good people say about their happiness? Our joy of life is wife and child, neatly dressed and well-behaved, in a cozy little home adorned with some nice things, and perhaps even a patch of ground for a garden. This, our life's delight, depends on our income from labor or business. Now, there are forces nagging on the sly at our incomes, and there are spirits in the air degrading our family. Therefore we are disquieted and feel that something must be done, but we do not know what? We ask the employers and the learned men, and they answer: The law of supply and demand does it all—nobody can go against a natural law. We ask the ministers, and they say: Believe and suffer, God will make up for your privations afterward. But nobody tells us how to preserve our joy of life right here on earth, when work is scarce and badly paid, or when old age and sickness come upon us.

Then the "men of low estate" follow their instinct and meet by trades to ponder over their fate. They say to each other: The bosses speak of the law of demand and supply. 'Tis too thin: Do we not see the biggest trust men as well as the average employer twist and manipulate the so-called law to their hearts' content? They say that it is against the principle of liberty that we meet here and agree on a minimum of wages. If the business liberty destroys our happiness, let us have union liberty, and, if this is against the law, let us make another. To the Church, they say: We hear what you ministers say, but also understand the gospel message: "Come to me all ye that labor, and are heavily laden, and I will give you rest." "Your Heavenly Father knows that ye have need of these things."

LABOR'S DEVICE.—This and nothing else have the workingmen at heart. Their unions are devices of their average intellect to realize the desires of their soul in an inimical world. They do not want to dominate either the trade or the State, but rather would they prevent State and society from abusing the working classes. Their sole object is to secure the essential conditions of happiness for the wage-workers. They have been exposed to grave dangers ever since society, State and Church confounded Christian and civil liberty with the modern custom of buying and selling according to the system of unlimited competition. The power of trade unions for material gain has been greatly exaggerated—but only by interested employers and political aspirants, not by the rank and file of the men in the workshops. Errors and follies have often led the unions astray, but this is human. Owenism, Chartism, Socialism, collectivism, etc., came and went as subjects of discussion in friendly meetings and labor publications, but they never entered the heart of labor. There has been and perhaps there is a tendency to ignore the interests of employers, as if their success were not essential to the wage-worker's prosperity. But neither argument nor persuasion has been able to make the conservative masses forget the axiomatic truth, that there must be a surplus, before it can be divided; that wages are contained in the price of the product; and that wages rise and fall, as prices rise and fall. On the whole, trade-union action has done nothing more than to advance wages when prices of commodities rose, and to stay the fall of wages some

time after prices fell. Trade-unionism is and remains rather a moral than an economic force. It prevents the free play of labor's and employer's selfishness from reducing wages unnecessarily by immoral competition.

EMPLOYERS' AND EMPLOYEES' UNITY OF PURPOSE.—The typographical unions understand the character of their constituents better than those of other trades, because their leaders are the most intelligent in the field. The Employing Printers' League bases its hope on the strong and lasting desire of the workingmen's heart to enjoy security, peace and prosperity; and on their intelligence to understand that unity of the whole trade in the struggle against the abuses of competition will better satisfy their ultimate ends than everlasting war against their employers.

What the employers want is exactly what the printers' union defends: *The printing trade is to be put in such a shape that it can have and hold a seat at the banquet table of civilization. Its devotees shall no longer be compelled to sit ignobly on benches at the outer walls with a wooden dish to catch morsels for which they fight like a set of hungry dogs, while the lords of industry drink wine and edify themselves with speeches about liberty and equality!*

THE LEAGUE'S PROPOSITION TO THE UNION.—The employers of the Printers' League have to this end presented to the typographical unions a constitution drafted after the model of the Federal Constitution. This document guarantees for all time the separate existence of their wage-worker's unions. *The League employers propose only and solely a rearrangement of the union forces.* They want to deploy their own and their employees' battalions into such a strategical position that the moral force of both fraternities can at a moment's notice be thrown against any common enemy within and without their economic territory.

The League employers of New York ask their colleagues, as well as the workingmen in every State of the Union, to consider their plans and acts in this light, and then to decide for themselves whether it will be better to waste the moral strength of the trade by timidity and sloth through envy and the mean spirit of competition as heretofore; or, to unite and to defend in common their share of the national dividend.

5.—THE RIGHT WAY.

FROM THE INTELLECT TO THE HEART.—It remains to state how the employers are to find the way to the hearts of the workingmen, which have become estranged from them through the Typothete's obstinate opposition to unionism. When a common agitator wants to incline the hearts of people for selfish ends he uses cajolery for their intellects, and incites the dark passions of their hearts. When an honest person wants another to exert himself for a common object, he must appeal to the intellect in order to move his will. The motives of men come from the brains; decisions for or against a definite proposition flow from the heart. The intellect of the ponderous embodiment with which the Printers' League has to deal is the International Union. Its officers, connected with all local bodies, have an eye to see, not only the wage-protecting strength of this or that local union, but also the weakness of others in less favorable strategical positions, and where and how the endless screw grows threadbare and useless.

The local union thinks of nothing but the wages of its members and the number of its unemployable brothers. The International, overlooking all successes and non-successes, understands also the complicated facts of practical union life in a commonwealth doing business on the lines of unlimited competition. While the local union

would risk all to gain the utmost, the International would take the largest installment of the workingman's desires that may be obtainable at a given time.

LABOR LEADERS.—A young printer, with clear brains, entering the employers' sphere of life, learns from his misfortunes and setbacks what he can and can not do, and what suits his character and capacities to utilize both to best advantage. He will reach the top, if he comprehends that mastership is really moderation of mind.

Even so, the intelligent young printer who enters trade-union life. He is generally at first a local striker. If he show ardor and is possessed of a glib tongue, he can soon become a union president or secretary. Then begins the schooling of his mind, and from his intercourse with employers and a thoughtless constituency, he learns the art of conducting negotiations. When the young man shows tact and loyalty to his cause he rises to the rank of delegate, and as a member of conventions or executive committees he perceives the movements of the mighty forces of capital and labor over the whole country. Then he discovers the weak spots of his unionism which perpetuates a cleavage in the trade and leaves the whole body exposed to others which are stronger than his own.

As the whole labor movement is constructed in the present days, a young and rash leader of an excited local meeting becomes within a few years an expert industrial negotiator, a calm diplomatist and a self-made statesman. Young union printers with an aptitude for public life and honesty of purpose gather by experience more economic and political wisdom than those who become employers. This is the cause why so many good unionists land in public service.

Such are the men to whom the large class of good and mature employers look for advice, reserving the decision for themselves. These are persons whom the League also must approach with solid arguments and guarantees of good intentions, which they read mostly in the antecedents of the speakers. As the system of rotation in office prevails in the International Typographical Union, the national councilors of the rank and file are everywhere throughout the States, and can be found by any employer who feels an impulse to join the movement.

THE INTERNATIONAL TYPOGRAPHICAL UNION.—The business office of the whole body of union employees, however, is at Indianapolis, and when so to speak the academic discussion of the League's plans has ripened into readiness for action, then the way leads from the head office to the heart of the constituency by way of referendum over and above local union majorities.

IS THE TIME RIPE FOR ACTION?—It may be stated that apparently the time for action has arrived, and the next year should be devoted to the organization of the employers throughout the United States, so that a national executive committee of employers can begin the negotiations with the same committee of the employees' union. The preparation of a common rule on wages, time, and shop custom should be the first step. The installation of a common organism for the enforcement of the common rule, and next thereafter should follow the establishment of a judicial department to cover all conflicts between workingmen and employers and to act as a court of honor in questions of competition and prices, etc. Then, God speed you!

Yes, the time is ripe for action. The propositions of the New York Printers' League have been the prominent subject of discussion in the typographical world during the past six months. Almost every trade publication in America, England and Germany has had something to say on "the new departure of the printing trade." Prominent labor leaders were the first to welcome the seekers after

rational methods to maintain the peace in the trade. Also very many employers encouraged the plan, some because they are tired of the present oligarchic conditions, others because they thought it worth while to try this experiment for the betterment of the trade, and many took the matter from the serious Christian point of view, hoping that thereby "the love of neighbor" would survive "the survival of the fittest."

6.—THE WRONG ROAD.

ILLUSIONS.—It is natural that employers' clubs, consisting partly of practical men, ready to try any and every thing, and partly of former trade-unionists, should say: It is a long way, first to raise a national employers' fraternity, then to reach the International and finally the local union. Let us try the thing at once and ask our local unions to join. If this proves to be beneficial—why, the plan will spread without trouble.

THE OLD STORY.—Some printers have acted upon this idea and tried with commendable patience to establish an equitable system of collective bargaining between local unions. Their course leads in the main to general disappointment, as was the case wherever it has been followed in Europe since the days of Rupert Kettle and Mundella. Boards of conciliation and arbitration consist of representatives of employers' and employees' unions, without power to conclude business. They are to talk away all points in dispute in a friendly spirit. Mostly they do not succeed, and then the Gordian Knot is to be cut by the fiat of an umpire, who is hardly ever a man with a workingman's and employer's heart in the same breast; nor can it be expected that an umpire can think with a laborer's and capitalist's brain at once.

THE SOVEREIGN MEETING.—When, then, after very much idle and unpleasant palaver, the joint board of conciliation has arrived at a wise decision, the matter must be referred back to the sovereign local unions of employers and employees. The mass meetings have no particular knowledge of the arduous task of their boards before they are able to present a report for acceptance. But the personal element, which ought to be eliminated entirely, has full play. The pettifogger who sees snags in every proposition put in writing; the know-all who has not the slightest idea of putting theories to practice; the stubborn obstructionist and the ambitious young orator—all have the right of way. In their clamor, the voice of the broad-minded delegate who would sacrifice local advantages to general trade interests is drowned. What in the end is the worst of all, that finally occurs: the thoughtful and reliable element is either not present or mute and sure to be carried away by a howling majority.

Then the propositions of the joint boards are either rejected or amended. Forward and backward they go from the meeting to the board. With ceaseless friction, waste of time and energy on the part of employers and employees, the good and serious members gain nothing but the consciousness of having attempted the initiation of an era of peace between labor and capital. Finally, the business men wear out. They virtually have no time and energy to waste. Then the affairs of the deepest interest to the whole trade are left to those who like to hear themselves talk.

HARD WORK. NO RESULTS.—The employing printers have a particularly difficult task. Each local society is confronted by eight labor unions, so the above wearisome manipulations repeat themselves eight times. Where are the employers who, with the greatest self-devotion, could spare time and brains to go through the ordeal? Supposing, now, the printers of the country were willing to undertake the business of settling their labor troubles in

this antiquated way: supposing, also, that they would be successful in the whole country; then the best possible result would be this: After talking at least five times to above three thousand union committees without power, and after attending to as many and more meetings, they might have three thousand arbitration agreements, each one of which is in different terms, but lacking the main thing, namely, a compulsory power over and above all to enforce the stipulations of the doubtful collective contracts thus arrived at. This, gentlemen, is nonsense, pure and simple.

A SOUND BASIS.—The friends of the Printers' League who presented the national constitution to their colleagues for acceptance were guided by weighty considerations. They bore in mind the axiomatic truth: *that wherever the economic conditions of the parties negotiating with each other are unequal, there the superior in strategic strength dictates the terms of labor.* The authors of this national constitution believe that the leaders of the labor movement in the printing trade of America would prove their allegiance to the highest principles of social justice and virtually put the employers on an equal footing with their union. Acting on these ideas, neither employers nor employees would dominate each other and all would enjoy equal industrial liberty in the formation of labor contracts.

Furthermore, the acceptance of the national constitution would at once delegate the labor of concluding collective contracts to elected and paid representatives who can devote their time and brains to the interests of the whole trade, unbiased by local interests and free from the fear of irresponsible local majorities. The national joint commission would not, as is the case with local reformers, look for some ethical basis for their decisions, such as sympathy or social expediency. They would understand that they are clothed with authority and paid for their exertions simply to bring about an agreement between economic powers rather than go to war. Being on a strategic equality, the sending forward and backward of *ultimata*, that is, bluffs, would cease, which is in local conciliation board the gist of the negotiations.

After the conclusion of collective contracts and the institution of a power to enforce them, follows the never-ending labor of application and interpretation. The trade courts and district joint commission have been proposed to do this business—and the printers of all classes are requested to pay the closest attention to these propositions. After certain established principles have been recognized by both sides of the collective contract, the adjustment of details can certainly be left to arbitration by the proposed trade courts. The application of the principles of shop justice would throw the trade courts also into the hands of elected and paid officers of the whole body and thus make an end of the existing system of arbitrariness in application and interpretation of existing laws.

Of course, the establishment of a national organization to conclude collective contracts will cost some sacrifice. But intelligent employers should know that there is no interest without investment, no reward without hard work. Should the "practical" employers, who want "results" from soft talk to their unions, not have the courage needed to effect the proposed settlement with labor, they can rest assured that labor will soon kick the courage into them to come to terms. They may also rest assured that without a just and equitable settlement of the labor question, no fraternity of employing printers can ever settle with the trades and combinations behind and in front of the printing trades, which, after all, is the main thing in which labor and capital are likewise interested.

EARNEST WORDS.—In conclusion, the author wishes to ask the question: Is it not a subject of amazement that

the employing printers' fraternity, composed of gentlemen of refinement, should not see that each employer's condition is at present peace without tranquillity, or war without action? Verily, the days are made heavy with the pressure of anxiety and their nights restless by dire visions of what the next day might bring forth. Ignorance is inspired with presumption, so that those who can not be governed by reason are enabled by the force of competition to reduce all employers to a life very much like that of moles groveling in the dark, and never seeing the sunlight.

And for what cause do the employers remain in this deplorable condition? To preserve for themselves the same individualism which the whole business world has discarded and in their shops the remnants of power over "hired" men. For this cause, prominent printers as a rule speak only of what is to be hindered and never of what should be done. Entrenched in self-sufficient plants, they deem it wise to be mere onlookers and to preach moderation, where ardor and enthusiastic self-devotion would be in place. Common sense is thus corrupted to teach that it is better to bear injustice than expense; that it is wiser to live in a state of continual jealousy, irritation and discontent, than with one bold stroke to open the gates to peace and content. With such thoughts as these the trade deceives itself and its customers alike in regard to the tendency of its conduct. Its members run, impelled by self-created, suicidal conditions, the giddy circle of licentiousness, beginning their career in delusion, quickening it by passion, to end in universal wretchedness. And those who act as self-appointed leaders preach on the verge of destruction the virtue of patience. But, gentlemen, patience is a virtue of slaves, mostly admired by those who domineer over our plants, our thoughts and our acts. And the ancient principles of individualism are in our days simply follies which merely tend to villify and destroy our good trade.

OPPORTUNITIES FOR SUPPLY MEN IN BUENOS AIRES.

Vice-Consul-General Otto Hollender has prepared for the *Daily Consular and Trade Reports* the following report on the printing trade in Buenos Aires and the possibility of introducing American printing machinery in the Argentine market:

"Printers and lithographers in Buenos Aires have, within the last few years, remarkably reformed their methods, and there are now a number of thoroughly modern and up-to-date establishments here, and others are gradually dropping their antiquated methods and machinery.

"It would appear, therefore, that the present is a good time for the American manufacturer of printing machinery to enter this market, as there seems to be a demand for modern American machinery and appliances. According to the statistics for the calendar year 1905 there were imported into this country printing and lithographic presses to the value of \$78,388 Argentine gold, of which only \$7,692 worth came from the United States, while \$58,241 worth came from Germany, almost seventy-five per cent of the total imports.

"While American newspaper, printing, and lithographic inks, as well as type and typesetting machines, have been successfully introduced here and find a ready market, no serious effort has apparently been made by the manufacturers of American printing machinery to introduce their goods. This is probably due to the fact that heretofore printers were obliged to solicit long-term credits, which the American manufacturer is generally not willing to extend, and they were therefore obliged to purchase from one of the dealers in printers' supplies in this city,

who furnished them with everything they required and extended the credit asked for.

TENDENCY TO PAY CASH AND DEAL DIRECT.

"These dealers, in their turn, were obliged to solicit credit from the manufacturer, and, as the European manufacturer gives this credit, he has obtained the bulk of the business. The prosperity of the country at large, however, has changed the situation somewhat of late, as printers are now willing and able to purchase for cash or on short terms, and there is a tendency to eliminate the dealer and to buy from the manufacturer direct.

"A few of the largest newspapers, as well as one or two of the larger printing establishments, some time ago bought some rotary presses and other machinery in the United States, which have given entire satisfaction, and there is no doubt that a good business could be done if the said printing machinery were properly demonstrated by an agent conversant with the language of the country, or if one of the houses established here could be induced to carry the same in stock.

"There are some two hundred printing and lithographing establishments in Buenos Aires, as also some twenty newspapers doing their own printing, a list of all of which is forwarded, as also a list of the dealers in printers' supplies [all filed for trade reference at the Bureau of Manufactures]."

RUBBER BELTING.

It is not generally known among the users of belts how to recognize the best grade of rubber belts, or what the safe working strains are. Mr. William O. Webber in *The Engineer* recently stated that pure rubber, not reclaimed vulcanized material, combined with thirty-ounce duck and well calendered, made a belt of 1-16 inch thickness for each ply. Mr. Webber states that the safe working strains for a one-inch width belt ranges from fifteen pounds per ply for a three-ply belt up to eighteen pounds for an eight-ply belt.

Belts of one-inch width are taken as the unit in calculations of this kind, and the values for wider belts are found by simply multiplying by the number of inches the belt under consideration is wide. Thus it would be safe to subject a five-inch belt to seventy-five pounds per ply for a three-ply belt or a total of 225 pounds for the entire belt, and ninety pounds per ply for an eight-ply belt, or 720 pounds for the entire belt.

PROVOCATION ENOUGH.

A deaf old gentleman dined with a family where grace was always said. When the guests were seated the host bowed his head and began to repeat the accustomed verse in a subdued, reverent tone.

"Eh? What's that?" demanded the deaf old gentleman who sat beside him.

The host smiled patiently and began again, in a louder, more deprecatory voice.

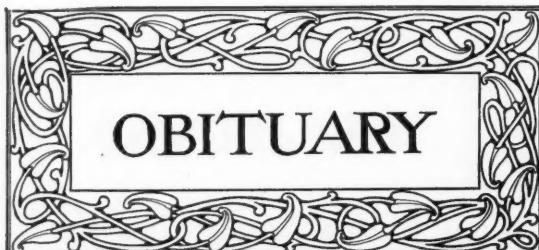
"Speak a little louder, I don't catch what you say," the old gentleman persisted.

A low ripple of laughter went round the table. The host, his face crimson with embarrassment, raised his voice and repeated the verse. The deaf old gentleman did his best to hear, but failed. He placed his hand upon his host's arm.

"What did you say?" he demanded, irascibly.

The host cast him an angry glance.

"D — n it, I'm saying grace," he snapped.—*Harper's Weekly*.



F. B. GILBERT.

Frederic Bellamy Gilbert, for twenty-one years member of the board of directors of the Dennison Manufacturing Company, and manager of the Philadelphia branch of the business, passed away on Sunday morning, October 13, at his summer home, Bryn Mawr. Mr. Gilbert was born in England about sixty years ago and came to this country at the age of seven with his parents, who settled in Brooklyn, New York. He received his education in the public schools of that city and his first employment was with Victor E. Mauger of New York, with whom he remained until 1875, when he joined the ranks of the Dennison Manufacturing Company in New York, remaining there until 1881, when he was transferred to the Philadelphia store as manager of that branch of their business. To the development of the business committed to his care, Mr.



F. B. GILBERT.

Gilbert applied himself with untiring devotion, and his success measured by the highest standards has been marked. His gentlemanly bearing and his sympathetic and helpful nature commanded the respect of the trade and endeared him to his co-workers and associates. Farewell services were held at his home, 3414 Hamilton street, Philadelphia, on Wednesday, October 16. Burial was at Evergreen Cemetery, Brooklyn.

FRANK A. PEASE.

THE INLAND PRINTER is indebted to Mr. Percy F. Smith, of Pittsburg, for the following obituary of Mr. Frank A. Pease:

"Saturday, October 26, 1907, Frank A. Pease, of the James McMillin Printing Company, Pittsburg, Pennsylvania, entered into his rest, after an illness which practically laid him aside since the early summer. Mr. Pease was born in the city of Allegheny in 1852, and received his education in the common schools of that city. When a mere boy he entered the office of his uncle, Mr. James McMillin, one of the pioneer master printers of Pittsburg, and after doing chores in the early morning hours, went to school, resuming his duties after the close of school hours,



FRANK A. PEASE.

and concluding the week with the whole of Saturday in the shop. Thus he manfully climbed the ladder in obtaining an education and in acquiring the trade of compositor, meeting no obstacle along either line that he did not surmount. His uncle recognized his ability and integrity, his keen foresight and grasp of details, and upon his death some years ago, directed that the business management continue in the hands of Mr. Robert McMillin, his son, and Mr. Pease. Later on, the copartnership was incorporated and Mr. Pease was chosen secretary and treasurer, besides being actually manager of the entire establishment. Mr. Pease was the member of the firm who actively engaged in Typothetæ and Franklin Club work, and although of a retiring disposition, whenever he could be induced to discuss trade questions, was always listened to with attention, and his opinions carried weight. Be it said of him also that he proved conclusively that a printing-office can be neat and clean, systematic, and successfully operated, and that, too, with the respect and esteem of employees, for Frank had their love and affection. For a couple of years past his loved ones noticed that he was not robust in health, but his business associates did not know it. Steadily he contested the advance of disease—cancer of the tongue—until, in June last, he remained at home and during an illness of four months was at his office but three times. He seemed to realize, when confined to his home, that he was called to 'set his house in order,' for he at once resigned the secretaryship of the company. Day after day as he sat in his chair surrounded by his devoted wife and friends, amid the fragrance of the flowers and under the inspiration of good reading, his patience and gentleness were marked. He was connected with the

Shadyside United Presbyterian Church, and had been an active member for twelve years, and he enjoyed the sweet companionship of Rev. Dr. J. F. McClurkin. Members of the fraternity called and pleasantly passed the hours, and none failed to observe his preparation for the final call. While fascinated to the last with the latest information in the art to which he had devoted his life, he was keenly alert as to how his visitor viewed eternity and it was evident that to him God had revealed the real pathway of life — that in his presence was fullness of joy and at his right hand pleasure forevermore. So he died in the faith of a blessed resurrection. The Pittsburgh Printing Arts Club, and Typothetæ, by official action recorded their affection for the deceased, and beautiful and profuse were the floral emblems from true and devoted friends, to whom, with his esteemed wife, Mrs. Martha Pease, his life will be a sweet memory. The interment took place in Homewood Cemetery on Tuesday, October 29."

DAVID M. SMYTH.

David MacConnell Smyth, inventor of the book-sewing machine, died at the home of his son, David G. Smyth, at Hartford, Connecticut, October 11, 1907, of a stroke of apoplexy.

Mr. Smyth was born at Newton Ards, a hamlet near Belfast, Ireland, July 3, 1833. When he was two years old, his parents removed to this country and settled at Harford, Pennsylvania, then an unbroken wilderness, where his father followed the occupation of blacksmith and wheelwright. When about sixteen years of age, Mr. Smyth left home and went to New York to seek his fortune, walking most of the way and reaching the great city absolutely penniless. He was fortunate to find a silver shilling and, later, a silver dollar on the ferry dock, and with this as a happy omen began his search for work. He secured employment with John Stephenson, the car builder, as a helper. Mr. Smyth rapidly acquired the trade of a machinist and was soon promoted to a foremanship, his remarkable ingenuity and skill being quickly recognized, and when a mere boy was placed in charge of much of the most difficult work in the factory.

Mr. Smyth's genius for invention developed rapidly, and before he was of age he had made a number of valuable inventions, his father giving him his time so that he could set up in business for himself, and his remarkable versatility soon placed him in the foremost rank of American inventors.

Mr. Smyth was a pioneer in the sewing-machine art and secured a number of patents in this field. An intensely close observer of what came before him and his wonderful ability to see how things might be done mechanically, led him in many different directions. His was the first automatic machine for the manufacture of envelopes. His automatic clutch was probably the first mechanical device for instantly stopping machinery. A machine for making imitation lace from paper was noted for its remarkable ingenuity.

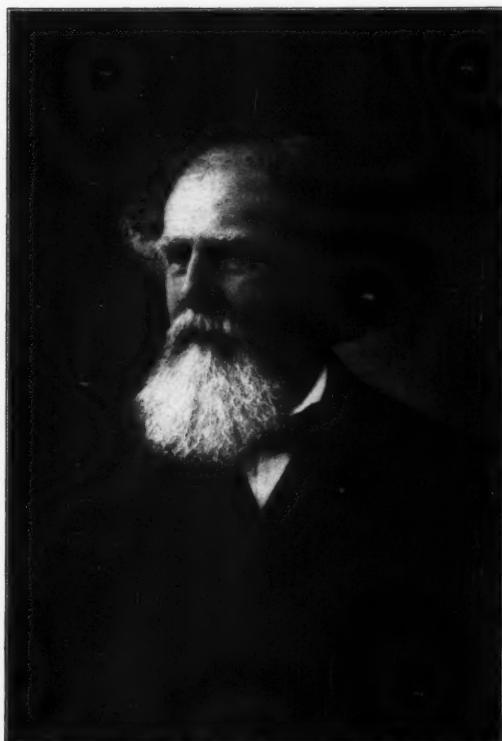
An exceedingly ingenious sewing-machine feed whereby an almost unlimited number of intricate fancy stitches could be made with an ordinary sewing machine brought Mr. Smyth into association with the shoe trade, and a number of inventions rapidly followed each other in this field, a shoe-peggings machine and a nail-driving machine, the forerunner of the present lasting machine being the most noted.

Early in life Mr. Smyth became associated with Thomas A. Edison in the development of electrical machinery. An electric motor was constructed, undoubtedly the first of the kind, for driving an ordinary sewing machine,

but the proposition failed because, at that time, it was necessary to use a cumbersome wet battery to supply the power. A beginning had, however, been made, and for the first time ordinary machinery had been driven from an electric current. The close friendship formed between these two remarkable men ended only at Mr. Smyth's death.

Mr. Smyth's invention of the gimlet-pointed screw was undoubtedly his greatest labor-saving device, although from this he realized small financial returns.

In 1856 Mr. Smyth invented his first book-sewing machine and a number of these machines were built under



David M. Smyth

his patents. These machines were purchased by D. Appleton & Co., for their exclusive use, and the invention was withdrawn from the market. In 1879 Mr. Smyth perfected his curved needle book-sewing machine and constructed a small wooden model to demonstrate his invention. He became associated with Mr. G. Wells Root, of Hartford, Connecticut, and together they organized the Smyth Manufacturing Company of that city. From that insignificant wooden model, which Mr. Root was always fond of saying "he could put in his hat," grew an immense business which has paid out hundreds of thousands of dollars of dividends.

In 1891 Mr. Smyth removed to Pasadena, California, and built a beautiful home in the shadow of the mountains, intending there to spend his declining years. After the death of Mrs. Smyth, in 1897, Mr. Smyth divided his time, spending his summers at his summer home in New Hampshire and his winters either in California or the South.

During the war Mr. Smyth enlisted in the Eighth Regi-

ment New York Volunteers, serving through two enlistments.

He was married December 31, 1855, to Orianna Sloté, of New York city, and on her death, in 1897, published a touching memorial full of love and devotion.

Besides being an inventor, Mr. Smith was a poet and an artist. He published in 1901 a book of poems entitled "The Hermit of the Saco," containing many lines of unusual merit, and many of his paintings won for him the highest praise. He was a devoted lover of nature and never so happy as when he could roam through the woods, fishing, or in search of rare wild flowers.

Mr. Smyth is survived by four sons, Eugene L. Smyth, an artist, living in Chicago; Joseph E. Smyth, engaged in the bookbinding machinery business, also of Chicago; Prof. David G. Smyth and George B. Smyth, of Hartford, Connecticut.

Mr. Smyth will be laid at rest in the beautiful city of Pasadena, California, by the side of his wife and daughter.

COMPETITION FOR PRIZES IN A PRINTING EXHIBITION.

About December 10 the Free Public Library of Newark purposes to have another exhibition of printing. One of the departments of this exhibition will be a collection of specimens, sent in by the printers of Newark and vicinity, in four competitions. The competitors may be printing firms or individual journeymen printers. The conditions of the competition and the prizes are given below. We trust you will allow such of your workmen as wish to take part in this competition to do so, and will place this sheet before them. If you need other copies of it they will be sent on request.

There are four competitions. For each competition there are two prizes, the first, \$15, the second, \$10. Eight prizes in all.

The prizes will be awarded by a committee of three competent judges. Competing specimens must be received at the public library on or before December 7.

Any firm or individual can submit specimens for any one or for all of the four competitions.

In sending competing specimens, mark each one with any name or character desired; in a sealed envelope, marked with the same name or character, place a slip giving the proper name and address of the competitor. Awards will be made before the envelopes are opened.

SPECIFICATIONS.

1. Make a title-page of the following words:

"The Manufacture of Paper, A Handbook, by George F. Smith. Newark: Broad & Market Printing Company, 1907."

The paper to be white. The type-page of the book for which this is the title-page is assumed to be 3½ by 5¾ inches. The paper, 6 by 10 inches. The ink to be black and one color; no ornaments, florets or borders.

2. Make a paper cover for a pamphlet. The words on the cover to be: "Technical Education in America To-day, by George T. Williamson."

The type-page for the pamphlet to be 3½ by 5¾ inches. The paper, 5½ by 9 inches. The paper may be of any color and quality the printer wishes, the ink to be one or two colors. Borders, florets, etc., as desired.

3. Print a business card containing the words:

"The Jones Manufacturing Company, manufacturers of wheels of all kinds, 362 Washington square, Newark, New Jersey. Represented by George Brown."

This card to be white, 3 by 5 inches. The ink to be black only. No ornaments.

4. Print a letter-head with the following words:

"The North American Publishing Company, Publishers of 'The Coming Man,' 'The Coming Woman,' and other periodicals. Dealers in fine paper and good books. Telephone 4762 J, 6093 Lincoln Park, the Springfield building, Newark, New Jersey."

This is to be printed on white writing-paper of ordinary letter size, about 8 by 11 inches. Only black ink to be used and no rules, ornaments or any other devices.

The room in which the printing exhibition will be held gives ample space for the display of all the examples that

may be sent in. The names of the contributors will be attached to the several contributions, after the judges have rendered their decision, unless they express a wish to the contrary.

The library already has the promise of sufficient material in the way of fine printing to make this exhibition interesting. It will include not only examples of book printing by the best presses of the world, both of recent and former days, but also many examples of commercial printing of the present day.

All Newark printers are invited to contribute to the exhibition, whether they take part in the competition or not.

J. C. DANA,

Librarian The Free Public Library.

THE HARVARDSTEIN YELL.

Two hundred students of the University of Berlin gave Theodore W. Richards, professor of chemistry at Harvard University, the surprise of his life recently, says a Berlin dispatch to the *Providence Journal*. The chemical department of the University of Berlin had tendered Professor Richards, who has been lecturing here, a picnic at Muggel lake. All went well up to the close of luncheon. Professor Richards had just finished his dish of sauerkraut and washed it down with a draught of the famous water of Muggel lake, when one of the German professors suggested a *dampfschiffreise*. Unconsciously the American accepted the invitation, followed by the whole body of students.

A little way out on the lake the professor shouted: "Hoch der grosse chemiker!"

Immediately came the response from two hundred throats:

Hoch, hoch, hoch,
Hoch, hoch, hoch,
Hoch, hoch, hoch,
Harvardstein!

Following it up immediately with:

"Fair Harvard, thy *kinder* to thy jubilee *gershift* and with blessings surrender thee *gershant*."

Professor Richards was so overcame that for some minutes he could not *sprechen*. When he had recovered he said that the only form in which he could express his gratitude was to address them on the determination of physico-chemical contents. He said among other things that the determination shown by these contents under some circumstances was remarkable.

At the conclusion of his speech the students repeated their version of the Harvard yell, adjourning immediately afterward in order that Professor Richards might show his gratitude still further by entertaining them with any more remarks on the physico family.

COVER DESIGN OF "THE INLAND PRINTER."

This month's cover-design of THE INLAND PRINTER is a combination of hand-lettering and typework. The lettering, by Mr. F. J. Trezise, who also designed and lettered the frontispiece of this issue, was accompanied by a scroll design which was quite effective, but which on proving up did not give the necessary holiday appearance. The holly design of the Inland Typefoundry was inserted in its place, and the black form left off, thus giving the necessary roughness of finish to hold the design entire. The cover forms an interesting study on this account.

DUES AND BLUES.

A lugubrious journeyman typo
Had a chronic attack of the hypo:
When asked "Why these blues?"
"Oh, I'm still paying dues,"
Said this hy-po-chon-dri-a-cal typo.

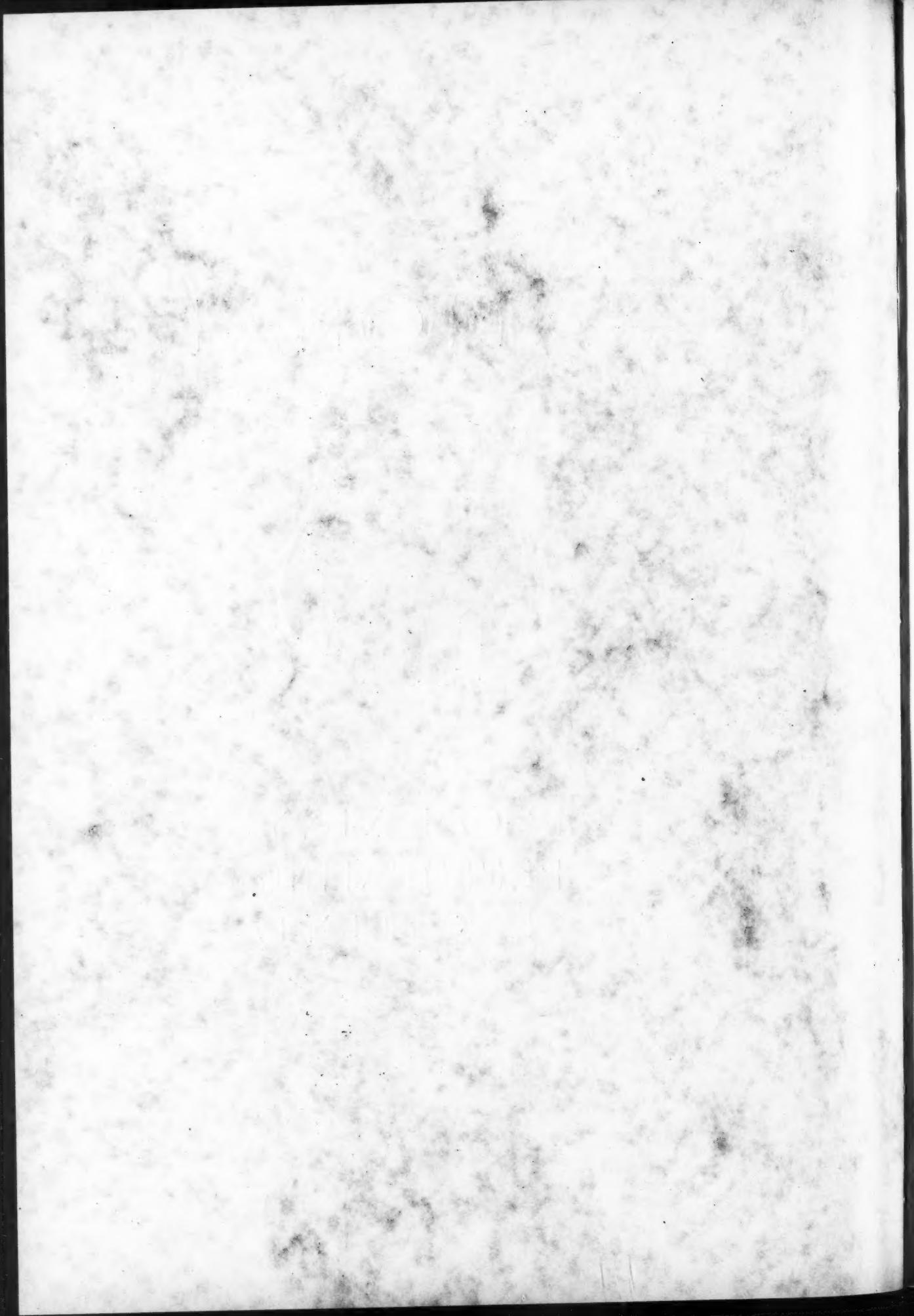
NATIONAL



ROTARY PERFORATING MACHINE

The National Perforating Machine Co.
KANSAS CITY, MO.

Designed and Printed by
The Republican Publishing Company
Hamilton, Ohio



PROGRESS OF THE LEAGUE OF AMERICAN PRINTING PLANTS.

The following agreement between the New York branch of the League of American Printing Plants and the International Printing Pressmen and Assistants' Union and Feeders represents the result of four months' work in a committee of the League and the pressmen and feeders' committee. The new League contract represents thus far a progress, as it approaches more closely the principles of the best French and continental trade unions, which are: That the unions defend only and solely the normal day and standard rate, leaving the shop rules to the discretion of the employers. Of course America can not approach this important goal until the unions have guarantees that infringements on the scale, open or indirect, can be fixed and remedied. It is the hope of the League to arrive at this end in the course of time:

AGREEMENT WITH PRESSMEN'S AND FEEDERS' UNION.

PROVIDED, It is mutually understood and agreed that hereafter no strike or lock-out shall take place; but that any claimed infraction of this agreement, or any other grievance, shall be submitted to arbitration, as provided in the principles of the Printers' League of America. Also that all members of the Printers' League of America shall be conceded as good terms — or better — in wages and hours as those conceded to any other printing-office in the jurisdiction of the local bodies.

That on and after November 18, 1907, the minimum scale of wages for cylinder pressmen shall be \$23 per week of forty-eight hours. Offices to be privileged to work six hours overtime per week, not more than one hour in any one day, at the rate of 50 cents per hour for pressmen and 35 cents per hour for feeders. Any overtime beyond the stated six hours to be paid for at the rate of price and one-half of pressmen's scale. This scale of wages to continue to January 1, 1909, at which time the minimum rate of wages shall be \$24 per week for forty-eight hours.

On all other positions, pay and overtime in accordance with existing conditions.

Feeders' scale of wages as now in force since July 1, 1907.

It is also understood that offices may employ a second shift at the same rate of wages and conditions, except that said second shift is to work but forty-five hours per week. When possible, the forty-five hours to be worked in five nights of nine hours each. Such arrangement for the working time of the two shifts may be made that is mutually acceptable to the employer and employee. Total time covered to be between 7:30 A.M. and 4:00 A.M.

Overtime until 12:00 P.M. shall be paid for at the rate of time and one-half (this clause referring only to the first shift), computed according to the scale; after midnight, Sundays and legal holidays double time; overtime on Sundays and legal holidays shall be the same as day scale for Sundays and legal holidays.

It is mutually requested that no pressman or feeder receiving above the scale shall be reduced to the minimum on account of the establishing of the eight-hour day.

No member shall be allowed to work less than one day after starting a day's work, unless discharged for incompetency.

SHOP PRACTICES.

No eating between hours. By this we mean the sending for lunch at hours other than those regularly designated.

Presses to be started at the appointed time. Workmen to be ready to proceed when the whistle blows or bell rings, not merely on the premises, but actually ready to go to work, and run presses up to the ringing of the bell or blowing of the whistle.

Representatives from unions must not enter pressrooms without permission from the employer or manager.

Feeders to be allowed to patch on overlays on press.

To change from one press to another at the option of the foreman. Provided the number of feeders employed is equal to the number of presses in actual work in the plant.

To help patching up on any press when called upon.

PRESSMEN: Apprentices — one apprentice to four pressmen, provided the full quota of pressmen is employed. The term of an apprentice shall be five years, dating from the time he is first put on the floor. All apprentices shall be registered by both the Printers' League of America and New York Pressmen's Union No. 51. No apprentice shall be given a card as a journeyman until the expiration of his fifth year, unless by mutual consent of both the contracting parties herein mentioned.

Each office shall be allowed one apprentice to every four pressmen or major fraction thereof; provided, however, that in offices where there are four presses, two journeymen shall be employed; three presses, one journeyman and one apprentice. No one office shall have more than five apprentices. An apprentice may be assigned to do any work which his employer may deem proper, except that he shall not be allowed to cut primary overlays until after the expiration of two and one-half years of his apprenticeship. The minimum wages for apprentices shall be as follows: First six

months, \$16; end of first six months, \$17; end of one year, \$18; end of two years, \$19; end of three years, \$20; end of four years, \$21; end of five years, full minimum scale.

FOREMAN: To be permitted to mark out sheets and also to start up presses when necessary in his judgment.

NOT AGREED UPON; LEFT FOR FUTURE CONFERENCE.

Pressmen or feeders working on either shift for three days or three nights, or less, shall be paid 50 cents extra over the scale in the case of pressmen, and 35 cents extra in the case of feeders, for any such day or night worked. This to apply to extra hands only. Not when said day or days follow a full week.

APPRENTICES: One apprentice to each office carrying four feeders, and up to six feeders or a majority fraction thereof; not more than five apprentice feeders to any one office. Said apprentice to be registered by both the Printers' League of America and Franklin Association No. 23; and no apprentice shall be given a full card by Franklin Association No. 23 until after the fourth year of his apprenticeship, unless by mutual consent of both contracting parties herein mentioned. The minimum wages for apprentices shall be as follows: First year, \$8; second year, \$10; third year, \$12; fourth year, \$14; end of fourth year, \$16.

One feeder to two automatic feeders. Provided that no employee now working one feeder to an automatic shall be discharged; but shall be absorbed in the course of business.

Each pressman to run two presses, large or small, of single cylinder. Also to help on other presses when he has a long run, in case of emergency, provided the full quota of pressmen is employed.

THE WATERLOO OF A TRAVELING COMP.

He was a bright-eyed chap, almost too knowing in his self-confidence, but the foreman was taken with his manner, and said, after a pause:

"Yes, we need a compositor. Ever had any experience setting tabular matter?"

"Some," he replied. "My hand is a little out, perhaps, but I think I can handle anything you have in that line."

He was directed to hang up his hat and coat, conducted to a case, and given the necessary implements as well as copy. It was a reprint, and a whale for tables. One of those Standard Oil U. S. Steel Railroad forms that looks more like a half-tone screen cut up in small sections than type composition, and he was obviously at sea. But the foreman had walked away and his false moves were noticed only by the wiseacre on the next frame. The W.-A. stood it as long as he could, and then ventured:

"What's the matter? Are you in trouble?"

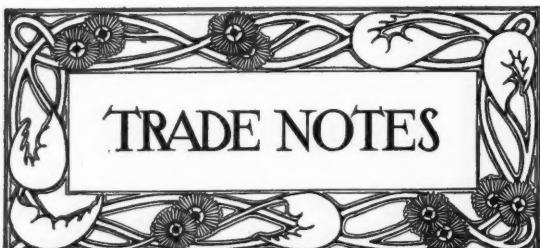
He was. He hadn't seen such brain-storm copy in all his born days, and hadn't the remotest idea where to begin.

"Why," said the W.-A., "we had that same job a couple of weeks ago, when I first came here. Sure of it; and I don't believe it's been thrown in yet. I wouldn't be surprised if you'd find it still standing on that stone yonder."

That was interesting, and at least he'd look. He did, and after a little rummaging, found it, and he wasn't slow in sliding it on to a galley and pulling a proof. What a find — what a relief! He needed work. He had tramped the town over for a chance, and now he must hold on to this particular opportunity. What bright-visaged kid wouldn't do the same thing under similar circumstances? And so, tempted, he fell. Then he killed enough time to set the blessed thing in fairly fast time, pulled another, cleaner proof, and took it to the foreman. If there was any trepidation, it faded quickly, for the foreman's face brightened as he looked the proof over, and he fairly beamed on his young friend as he directed:

"Well, Bub, you're the best comp. that's struck in here in many a day. You're all right. Now, take this form you've set, and go to that stone behind your alley, and get another form just like it that you'll find there, and lock 'em up in a poster chase together. I want to run 'em two on."

But Bub picked up his coat and walked.—*Newspaper-dom.*



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

O. L. SCHWENCKE LITHOGRAPHIC COMPANY, publishers of cigar-box labels, Clarendon Road and East Thirty-seventh street, Brooklyn, New York, announce change of firm name to The Moehle Lithographic Company.

WALTERS & MAHON, incorporated, New York city, announce the removal of their plant to 35-37 Vesey street and 64 Church street. This change has been made necessary owing to the increased business of this company, which necessitated the enlarging of their plant.

THE Jones-Grigsby Printing Company announce their removal from the McCoy block to the Barndollar building, east side of Plaza, Coffeyville, Kansas. New presses and new type have been installed, and their facilities for handling artistic jobwork are unexcelled in that section of country.

ELLIS BROTHERS, Stationers and Printers, El Paso, Texas, suggest that printers generally would be benefited by a book of instruction describing what it would be necessary to have in order to settle advantageously with an insurance adjuster. Correspondence of printers who have ideas along these lines is invited for the good of the trade.

MR. HENRY DROUET, sole agent in the United States for the Multi-color Process Press, has moved his offices from 176 Fulton street, New York city, to the Metropolitan building, 1 Madison avenue, New York. Mr. Drouet is having a gratifying experience with the sales of the Multi-color Process Press. He recently placed two with the Metropolitan Life Insurance Company.

THE members of the Printers' Managers and Overseers' Association, Liverpool and District Center, are getting "bees in their bonnets," according to the *British and Colonial Printer and Stationer*. Mr. Harry Firth made an address before that organization, advocating bee culture as an antidote for business worries. The lecture was illustrated by illuminated views, and at the conclusion the lecturer was the recipient of numerous congratulations. Bee culture would indeed be a highly appropriate avocation for printers — they are used to being stung.

AMERICAN printers who are proud of the work turned out of their shops will doubtless be interested in the announcement made by Mr. Aksel G. S. Josephson, Cataloguer of the John Crerar Library, Chicago, that the Museum für Bokhandelwerk, 28 Jakobsgatan, Stockholm, Sweden, and the Gutenberg Museum, Mainz, Germany, are desirous of obtaining examples of American printing. They are collecting everything in the way of specimens of printing, especially circulars, menus, booklets, etc., showing artistic and commercial printing.

A. WIEBUSCH & SON, 631 South Fourth street, St. Louis, Missouri, suggest that printers contribute their experience on the subject of responsibility of printers for plates stored as an accommodation for customers. For instance, several years ago a firm of printers printed an edition of a book from plates and stored the plates in a fireproof vault as

an accommodation, without charging for storage. The storage vault was subsequently burglarized and the plates stolen. As another edition of the book was to be printed, the question arose: Can the printers be held responsible for the plates which were stolen, as they were stored as an accommodation to the customer, the printers having taken the ordinary care?

THE pictorial post-card craze shows no sign of diminishing; indeed, the convenience of this form of communication, of sending views of places and scenes visited, of jocular advice or of sentimental aspirations promises to give the post card a long and varied life, particularly as recent postoffice rulings allow a larger liberty to the manu-

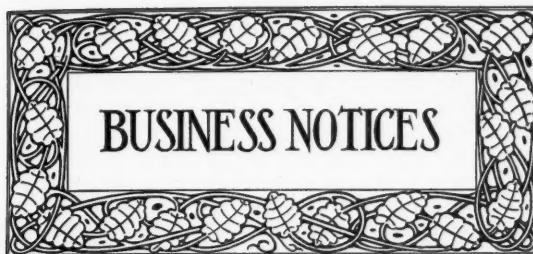


"DON'T START ANYTHING YOU CAN'T FINISH."

From one of the Bamforth post cards.

facturers of the cards and the users of them. There are probably no post cards on the market which have the all-around merit of the Bamforth cards in their particular line, an example of one of the styles being reproduced herewith. The wide-awake printer should find a means of covering the quiet season by getting out lines of post cards suited to his locality and advertising his business by this popular idea.

AMONG the unusual modern commercial enterprises, that of Frank B. Wilson, Kenton, Ohio, stands well in the front rank. Mr. Wilson's proposition is based on the fact that a great many job printers would like to enlarge their printing plants with new machinery or new material, but feel they can not afford to. Mr. Wilson intends to enable a publisher or printer to purchase these materials and to give them all the time they want. He opines that it would be profitable for him to buy up material at cash prices and put it out on a credit price. Mr. Wilson's experiment will be regarded with interest.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE attention of the specialty and manufacturing printer is directed to advertisement of the Coy press on page 443 of this issue.

THE insert of the National Perforating Machine Company, which should have appeared in the November INLAND PRINTER, was delayed in transit. It will be found between pages 432 and 433 in this issue.

THE automatic card press manufactured by The Miniature Printing Press Company, Chicago, has recently been greatly improved by the addition of an automatic ink-fountain. This further facilitates the manipulation of this remarkable machine, which automatically feeds and prints

acrobatic performances in Wall street, the country generally is in a prosperous condition. The ever-widening field of usefulness for the Linotype is shown by the fact that of this large number of machines, 571 are to be distributed among 488 new offices. We know of no concern which has so persistently improved and developed its machinery or which is more liberal and considerate in the treatment of its customers and, therefore, which so well deserves the success and prosperity it is now enjoying.

ROTARY CYLINDER HOOK.

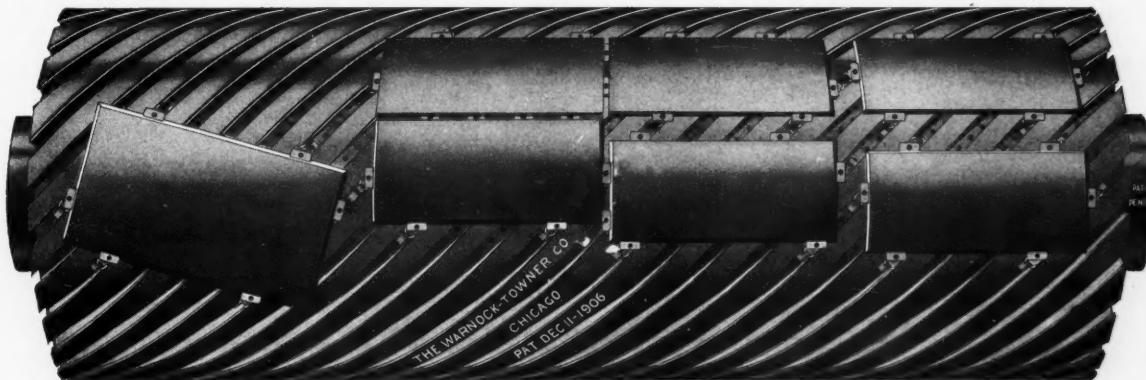
Another step forward has been made by the Warnock-Towner Company in their product by adapting their hooks for use on rotary cylinder presses.

This particular hook on *all size rotaries* and Harris presses permits almost the same positive adjustment as on flat-bed presses. The hook is so constructed that it can be



ROTARY CYLINDER HOOK.

inserted in the slot at any position and the dohl pin at bottom of hook slips into the holes in bottom of slot every half inch apart, and the double-loop spring on hook expands after it is inserted in slot and engages the top



CYLINDER SHOWING THE PLATES CLAMPED AND REGISTERED WITH NARROW-MARGIN HOOKS.

twelve thousand cards per hour, from postal-card size down. No change of make-ready is necessary, whether the form is heavy type or delicate script or text. A complete outfit is sold with the machine, consisting of twelve fonts of assorted type with cases, tools, inks, display cards and signs.

DOING VERY WELL, THANK YOU.

One of the most interesting advertisements which has appeared in our pages for some time is that of the Mergenthaler Linotype Company's, entitled "Another Mark to Hit."

The fact that orders were entered during the Mergenthaler Linotype Company's fiscal year which closed September 30, 1907, for 1,170 machines is one of the most encouraging signs we have seen that in spite of the recent

lips on groove in cylinder — preventing the hook from slipping out under pressure.

A key is passed through the center of jaw and the body of hook is moved along in the slot on rack a distance of $1\frac{1}{2}$ inches before it will be necessary to move it to another position. The jaw of this hook is swiveled and beveled on both sides so that it is always ready to engage the beveled edge of plates at any angle or on both sides if desired.

This hook has opened up a field for work on rotary presses that has hitherto never been dreamt of. Besides increasing the usefulness of the rotary presses, it has also increased their earning capacity at least fifty per cent by reducing the make-up and make-ready time at the start.

The slots on the cylinder being cut at an angle of forty-five degrees permits but a very slight curve to the top of spring that engages the under side of lip on groove,

and as the body of hook is moved along at one end of the rack the other end rises, or vice versa. This hook can be adapted to fit any size cylinder by cutting the grooves forty-five degrees and the proper width and depth.

Parties contemplating the purchase of rotary cylinders can have their plate cylinder cut to fit the Warnock hook at no more additional cost if it is specified at time of placing order. There are less grooves to cut and only one style of hook to work with, and hooks can be inserted at any position on the cylinder, when other makes of hooks have to be inserted at the side or back and tightened with a screw-driver, which does not give a positive lock.

The slots being cut at an angle of forty-five degrees, there is less chance for a slip, and the plates have not so much tendency to cave in the slots as they do when the slots or grooves are cut parallel with the printing line of the cylinder.

The Warnock-Towner Company are prepared to cut cylinders up to thirty-two inches long and equip with their hooks, provided the blank cylinders are furnished. They have in their office a cylinder equipped with their hooks and plates clamped on it for practical demonstration.

The accompanying illustration conveys a partial idea of the way the cylinder looks, but in order to thoroughly comprehend the value, the actual device will have to be seen. Inspection is solicited and demonstration cheerfully made to interested parties by any member of the firm.

Their place of business is 334 Dearborn street, Chicago, Illinois.

ADDITIONS TO THE PLANT OF THE BAUSCH & LOMB OPTICAL COMPANY.

The Bausch & Lomb Optical Company, Rochester, New York, are at work making extensive additions to their already enormous plant. Two years ago a three-story building 40 by 440 feet was erected for administration purposes. Manufacturing needs made it necessary to encroach upon this to such an extent—and still the space proved inadequate—that finally these new buildings had to be undertaken. Two new stories are being added to the administration building, and north of this site the work is being rapidly pushed on a five-story grinding plant, 119 by 238 feet. These when completed will almost double the present floor space, giving them about ten acres.

THE "A. B." ELECTRIC ARC LAMP.

The Adams-Bagnall Electric Company, of Cleveland, Ohio, place on the market their perfected "A. B." electric arc lamp, especially designed for the photoengraver and photographer.

In the construction of this lamp, the conditions under which it is designed to operate have been carefully considered; the result—a lamp presented which may be handled by any one with little electrical knowledge and experience.

It forms a means of artificial light, strong, steady and sharp, important features necessary to obtain satisfactory results. Each lamp is arranged to burn in connection with an external controller provided with different adjustments, enabling the operator to secure a steady light with a slight change in voltage. Can be had for either direct or alternating current. Is designed to operate on constant potential circuits having a pressure of 100 to 125 volts or 210 to 250 volts.

The "A. B." lamp is now being used by many of the large photoengravers and photographers, who pronounce them highly satisfactory. Those interested should communicate with the manufacturers at Cleveland, Ohio.

PROGRESS OF THE DUPLEX PRINTING PRESS COMPANY.

The past year has marked a rapid growth in the plant and business of the Duplex Printing Press Company, of Battle Creek, Michigan, that has surprised even the most optimistic of its friends, a growth that puts the company among the largest concerns of its kind in the country. By the erection of extensive new machine shops the productive capacity of the factory has been doubled, high-class machinery of the latest patterns being installed throughout. While such development in one year would in any case be unusual, it is the more so here, as only the previous year the plant had been increased in the same proportion. This large increase has become necessary for the construction of the rotary press recently put on the market by this company, the former capacity of its works being overtaxed by the steadily increasing demand for its celebrated flat-bed machines.

The Duplex Company introduced this new rotary perfecting newspaper press to the printing public but little over a year ago. It immediately attracted widespread attention among practical printers throughout the country on account of its novel and extremely convenient arrangement of working parts. All who saw it, and many of the most prominent press experts visited the works to inspect it, at once recognized in it an extraordinary improvement in newspaper-press construction, and awaited with interest the performance of the first machines to be put into practical operation.

Their expectations were more than realized. Ten machines, most of them Quads, built in spite of limited shop room, have been erected in various pressrooms throughout the country, literally from coast to coast, and are in most successful operation. The erection of the first machine shipped out fully demonstrated the simplicity of construction of the new press. Within a space of but ten days from the time it left the factory it was printing, without a hitch, the regular edition of the *Journal of Commerce* in New York city, eight hundred miles away. Only three of the Duplex Company's men were in New York to erect this machine and not one of them had ever erected a similar machine before.

The practical work of this new press during the past year in the newspaper field has demonstrated for it far more than mere simplicity of construction. It has proved conclusively that economy, speed, reliability and unusual efficiency in every way characterize the machine. The users of it are united in their endorsement of it as a machine of quality unexcelled.

The illustration here given is of a thirty-two page press. It is obvious at a glance that "the pressman can do all his work while standing on the floor." The solidity of the low-down construction and the absence of vibration and consequent racking of the machine are equally apparent, and in the manufacture of the presses the utmost care is taken to conserve all the advantage in speed and reliability thus gained, by the use of very heavy bronze bearings. All the working parts of the machine are on the outside and entirely accessible, for adjustment if necessary, even when the press is in operation. Either section of such a press as illustrated may be operated singly, the moving of a single gear sufficing to disconnect the other. Thus there is no dependence of one section upon another as an upper deck is dependent upon a lower. Additional sections may be installed at any time, connected to sections already erected, and a press of any desired page-capacity may thus be constructed with no increase in height.

The unusual compactness and solidity of this construction has enabled the Duplex Company to produce a suc-

cessful five-plate-wide machine. This twenty-page press is built in one section and is identical with a sixteen-page section except for the additional length, amounting to the width of one stereotype plate, which, while but a few inches, increases the capacity of the press by four pages and allows the production of a ten-page paper in book form without the necessity of introducing tapes in the folder, an advantage readily appreciated by the practical pressman. This twenty-page section also, when erected in combination with a sixteen-page section, gives a machine of thirty-six pages capacity occupying practically the same floor space as the thirty-two page press, just as easy to operate (being only the two sections), and having remarkably flexible page capacity because combining the factors of both the twenty and the sixteen page presses.

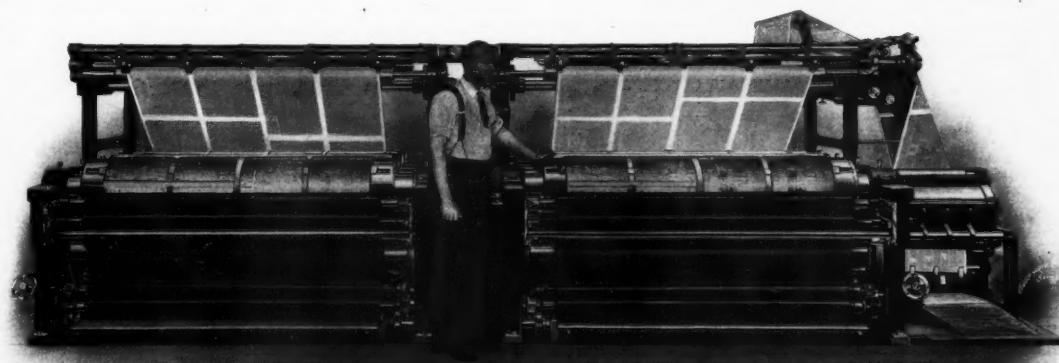
The practicability of these twenty-page machines for the newspaper that has left the flat-bed field is daily being demonstrated in the offices of the Lancaster (Pa.) *New Era*, the Jackson (Mich.) *Patriot* and the Oakland (Cal.) *Enquirer*, where the first three of this design are in operation.

iron-foundry producing all its own castings, but also maintains its own brass-foundry. Even the bolts and screws used in the presses are made in this factory on special machines, installed at large expense. In fact, every part of the Duplex press is made in the company's own works by skilled machinists and under the immediate supervision of its own expert pressbuilders.

THE DECKLE EDGE.

What would the printing of to-day be without the deckle-edge? When one considers the booklets, programs, menus, and dozens of other printed things which contain this feature, one almost wonders what we did before its advent into the field of commercial printing. When a piece of "out-of-the-ordinary" printing is desired, the first thought is of deckle-edge stock, as a means of imparting to the work a richness otherwise unobtainable.

In view of the increasing demand for the added touch of attractiveness found in the use of deckle-edge stock for almost every kind of printed matter, the printer will wel-



A THIRTY-TWO PAGE DUPLEX ROTARY.

A very noteworthy feature of this press construction is that the addition of a color cylinder does not increase the height of the machine at all. The only machinery that need be added for a complete color attachment is a plate cylinder with its inking apparatus. The construction of the regular press is such that this color cylinder can be introduced immediately above the black cylinder and well below the upper web guides, in such a manner as to co-act with one of the regular impression cylinders. The use of color in this way requires no change in the threading of the web through the press. The Quad press in the office of the *Amerikanska Posten* in Minneapolis is equipped with color attachment of this sort and is doing regularly work which is not exceeded in accuracy of register, color, etc., by any other newspaper press.

In connection with these presses the Duplex Company is manufacturing a line of stereotyping machinery which is the peer of anything on the market and fully up to the standard of workmanship apparent in its other products. Many of the pieces are of novel design and, like the presses they are built to accompany, are extremely simple and strong.

The factory of the Duplex Printing Press Company is one of the most complete plants in the country, being equipped to handle every detail in the manufacture of the Duplex press. The firm not only operates an immense

come the announcement of the placing on the market of a new and improved machine for this class of work.

Dunning Brothers, incorporated, of 64 Fulton street, New York, who have for several years been executing orders from printers for deckling, pebbling, etc., have recently placed on sale a deckle-edging machine which embodies all of the ideas and improvements gained by them from this extensive experience. This insures an absolutely tried and tested machine, and not an experiment, for Dunning Brothers sell no type of machine that they do not operate in their own plant, a guarantee that their machines are made for actual every-day use and not merely for sale.

On page 459 of this issue will be found an illustrated description of this machine, which will deckle anything from a small menu to paper in rolls. The feed is continuous and the delivery automatic, thus insuring a large output, while the power required has been reduced to a minimum.

Dunning Brothers also manufacture an excellent machine for pebbling or roughing, the demand for which has grown so enormously with the increase of three-color printing. The smooth-coated surface necessary to the printing of half-tones is by this process of pebbling made softer and more pleasing to the eye, and thus a much more artistic effect is secured.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

BOOKS ON ADVERTISING — Separate volumes on "General Advertising," "Mail-order Advertising," "Retail Advertising," "Advertising Typography," "Rates, Mediums, etc." Write for list P — it's free. A. S. CARNELL, 150 Nassau st., New York city.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, suitable for large or small printing-offices, and is a safeguard against errors, omissions, or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6 $\frac{1}{2}$ by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, author of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, \$2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

FOR SALE — Complete file of INLAND PRINTER from volume 7 to date; volume 7 bound, balance loose; perfect condition; best offer takes the lot. Address Box 377, Fort Morgan, Colo.

INLAND PRINTER BACK NUMBERS WANTED — November, 1883; July and September, 1884; January, 1886; October and December, 1894; August and September, 1897. THE INLAND PRINTER COMPANY, 120-130 Sherman st., Chicago.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by Wm. J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions, full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white paper, the illustrations are half-tones, from original paintings, hand-tooled; size of book, 7 $\frac{1}{4}$ by 9 $\frac{1}{4}$ inches, art vellum cloth, combination white and purple, or full purple, \$1.50; edition de luxe, red or brown India ooz leather, \$4; pocket edition, 3 by 5 $\frac{1}{4}$, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A PROSPEROUS and thoroughly modern job and newspaper plant, owned by stock company of leading business men, doing a splendid business in a thriving Nebraska city of 4,500, wants a competent manager to purchase interest; should have \$2,500; investment represents over \$20,000; will consider job department separately; machinery all new and best obtainable; plant always busy; the chance of a lifetime for capable man. Address WESTERN PAPER CO., Omaha, Neb.

A SNAP — Job office in best manufacturing city of 30,000 in United States; \$5,500 buys; 10 years established, clean, profitable, prosperous business not \$1 in debt, in a New York town; Optimus cylinder, 3 Chandler & Price Gordons, power cutter, No. 5 Boston stitcher, all modern type in corresponding quantities; sell account of owner's health. Particulars address F 677.

S t e p l D i p

Embossing and Copperplate Engraving for the trade. Engraving only for concerns who do their own embossing or printing. Prompt service.

AMERICAN EMBOSSED CO., BUFFALO, NEW YORK

A SPLENDID OPPORTUNITY — A large publishing house with main office in New York city, now conducting a first-class, up-to-date printing-office and bindery, desires to sell or lease its equipment and machinery; purchaser or lessee will be guaranteed enough business to run plant at a profit; several monthly magazines, including one of international reputation, are now produced, also considerable book and job work; plant is located 40 miles from New York city; equipment includes composing-room with monotype machinery, 6 large Cottrell cylinder presses, 4 with feeding attachments, and new job press, Smith book-sewing machine, folding machines, wire stitcher, etc. Address Box 353, Madison Square Postoffice, New York city.

ESTABLISHED job-printing business for sale by owner wishing to retire on account of health; terms reasonable; modern equipment throughout, practically as good as new; 1 2-revolution Miehle press, 22 by 32 sheet, 2 Chandler & Price Gordon presses, 32-inch Challenge power cutter, Monitor wire stitcher, round-corner and hole-punching machine, foot-power Rosback perforator, 10 horse-power motor, hangers and belting, full line of modern type and other equipment. Address G. F. JONES PRTG. CO., Quincy, Ill.

FOR SALE — Complete printing plant in Chicago, all up-to-date machinery; present owners, who are in manufacturing business, desire to discontinue their printing department, but parties purchasing will be assured of receiving all their work; this is not a large plant, but is equipped to do average jobwork; there is an exceptional opportunity for a good, hustling printer; plant can remain in present location if agreeable; part or all cash, will make rest reasonable. F 660.

FOR SALE — Leading newspaper and job plant in one of the best counties in Nebrasks; Republican in politics; practically no competition; reasons for selling and other particulars given upon application to CLARK PERKINS, Capitol bldg., Lincoln, Neb.

FOR SALE — Old-established color-printing business; reason, other interests; opportunity for color printer and engraver. F 647.

INTEREST IN BUSINESS FOR SALE — Experienced and successful editor desires to sell interest in well-established newspaper in a fine, rapidly growing Florida town, to a hustling and practical man, to be business manager. F 686.

PRINTING PLANT FOR SALE — Printing plant in New York city, Wall street section; 1 Campbell Century press, Gordon presses, Universal press, power cutter; all the machines have individual motors; the type is almost new and the latest styles; oak cabinets, all new about 1 year ago; has a good trade; can be sold cheap, part cash. F 671 care New York office Inland Printer.

Publishing.

PHOTOGRAPHIC PERIODICAL — Collects \$8,000; can be bought \$5,000; account owner's health. EMERSON P. HARRIS, Periodical Businesses, 253 Broadway, New York city.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

AUTOMATIC FEEDERS FOR SALE — Due to a change in equipment from flat-bed to rotary presses 9 Automatic feeders in excellent condition can be bought for less than half the original cost. Address Superintendent, CROWELL PUBLISHING CO., Springfield, Ohio.

FOR SALE — A 2-revolution Campbell, form 29 by 36, good condition, price \$600. Address JENNE PTG. CO., 314 Preston st., Louisville, Ky.

FOR SALE — New Sheridan round-corner cutter; a bargain. Apply GOULD & EGER, 140 Monroe st., Chicago.

FOR SALE — One double quarto Kidder perfecting press, also one double quarto single platen press; best presses made for sales books and autographic register supplies. F 681.

FOR SALE — Pressroom outfit used only 1 $\frac{1}{2}$ years; No. 1 Miehle with Dexter automatic feeder attached; Dexter combination periodical folder 36 by 48; 45-inch White cutter; No. 3 Boston stitcher; gas-electric 20 horse-power generating unit; 7 motors; cost new \$8,500, will sell for \$6,500; located in Chicago. F 673.

FOR SALE — 1 Gordon press, list \$135; 25 fonts of job type; 1 100-lb. font of Century 8-point body type; 1 Yankee job case; stone, furniture, and other printing accessories; sold new for \$300; we will close this out for \$125; we also have a No. 2 King & Co. embossing press which we will sell at \$45. Z. T. BRIGGS & CO., 1108 McGee st., Kansas City, Mo.

FOR SALE — 2 old-style Hoe drum cylinders, beds 17 by 22 and 22 by 28; been overhauled and in good condition with new gripper devices; suitable for small plants; will sell cheap to make room for new machinery. Address THE LAWRENCE PRESS CO., Columbus, Ohio.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine and should prove interesting and valuable to the printer, artist and collector. THE INLAND PRINTER COMPANY, Chicago.

Knife Grinders

For wet or dry grinding. Made in four styles and fifteen sizes. 1,500 sold.

BLACKHALL MFG. CO., Buffalo, N.Y.

FOR SALE OR EXCHANGE.

MONOTYPE EQUIPMENT FOR SALE AT A BARGAIN; consisting of 1 keyboard and 1 caster; equipped with job-type casting attachment and typewriter attachment, matrices for 6, 8, 10, 12, 14, 18, 24, 30 and 36 point, Modern, Old Style, De Vinne and Gothic, extra molds, justifying wedges and scales, matrix cases, special characters for the different fonts, incidental supplies, etc. F 657.

PRINTERS — ATTENTION — 4 Economic automatic feeders at a sacrifice; used only a short time; in perfect condition; feed a sheet 40 by 60. Address PHYSICAL CULTURE PUBLISHING CO., Suite 1911 Flatiron bldg., New York city.

3 Hickok 36-inch faint-line ruling machines with and without layboy.
1 Sanborn No. 5 2-rod lever embossing press.
1 each styles A, C and No. 7 Perfection wire sticher.
1 No. 2½ Latham wire sticher.
1 No. 4 Boston wire sticher.
1 White combination foot and steam-power paging and numbering machine.
1 Champion foot-power paging and numbering machine.
1 each foot and steam-power 28-inch Rosback perforator.
All machines guaranteed in good working order. Write GANE BROS. & CO., St. Louis, Mo.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job printers, 8; Linotype operators, 4; superintendents and foremen, 7; all-around men, 2; bookbinders, 4; ad-man, 1; compositors, 3; artist, 1; pressman, 1; manager, 1. Registration fee, \$1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

Artists.

WANTED — All-around commercial artist; steady work. Address H. C. BAUER ENGRAVING CO., Indianapolis, Ind.

Compositors.

WANTED — A first-class job compositor; steady and reliable; also a Linotype operator. F 650.

WANTED — Beginners who would learn printing trade and learn it right, to enter SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis. Best instruction, fine equipment, easy terms. Particulars on application.

WANTED — Experienced job printer in large novelty factory in western New York; work is mostly printing on wood; non-union preferred. F 678.

Engravers.

PHOTOENGRAVERS in all branches should apply to E. P. E. A. for good positions; best wages, steady jobs, open shops. EMPLOYING PHOTOENGRAVERS' ASSOCIATION, Milwaukee, Wis.

WANTED — First-class wax engraver for fine stationery work in large Southern city; send samples and salary required to F 663.

Foremen, Managers and Superintendents.

WANTED — First-class working foreman in medium size job office doing good catalogue and general jobwork; non-union preferred; write explicitly. POWERS-TYSON PRINTING CO., Grand Rapids, Mich.

WANTED — A SUPERINTENDENT — A position open for a first-class superintendent with a large printing-office in Chicago; knowledge in all branches of the business required; must have good executive ability; thorough in detail and a good producer, must be energetic and up-to-date, and have ideas of his own; give experience and references. F 680.

Operators and Machinists.

WANTED — Machinist-operators may learn the Linotype in 8 weeks at SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis; now is the time, for the demand for operators grows heavier every day; instruction given women. Write for full information.

Pressmen.

WANTED — A first-class job pressman, one who can actually produce results; no booze-fighters; give full particulars in first letter; large Virginia city. F 652.

WANTED — Foreman for pressroom in progressive office of a live and growing Southern city; must be competent and temperate. F 177.

WANTED — Foreman in pressroom of a large book office in Eastern city; first-class position for capable man of ample experience and clean record. Address, with references and full particulars, F 676.

WANTED — Pressman; practical and experienced in process color printing, with executive ability and ample knowledge to assume foremanship in a New York house devoted exclusively to high-grade color printing; replies must contain full information upon which to base decision, and will be received in strict confidence. F 659 New York Office Inland Printer.

WANTED — Pressmen turned into specialists by high-grade instruction in make-ready and color work; we can show you how to increase your ability and how to earn more money. SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis.

Salesmen and Solicitors.

LITHO AND PRINTING-INK SALESMAN with established trade; will pay highest consistent salary; references necessary. F 354.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, Chicago.

Artists.

A LITHOGRAPHIC CRAYON and stipple-color artist, also experienced at half-tone, desires employment; reference — Ketterlinus & Co., Philadelphia, Pa. F 667.

Compositors.

BOOK AND JOB COMPOSITOR, English, French, German, Spanish, qualified to read proof, desires situation, New York or vicinity. F 675 care New York Office Inland Printer Company.

JOB PRINTER desires change; age, 23, married, good habits, reliable; with present firm 5 years in both newspaper and job departments; state wages. F 684.

Engravers.

A PHOTOENGRAVER of 17 years' practical experience (now carrying half-tone operator card) and who thoroughly understands the different branches of the engraving business, desires to make a change; would like to correspond with an engraving house of established reputation; can forward proofs, negatives or references. AL. CUMMINGS, 5025 Oneida st., Duluth, Minn.

AN EXPERT PHOTOENGRAVER of many years' experience in different branches of business, would like position as working superintendent; opportunity for publishing company, etc., wishing to install an engraving plant. F 217.

PHOTOENGRAVER, Danish, 22 years old; 5 years' experience in Europe; all-around man with good reference; a small shop, outside New York city preferred. F 656.

WANTED — Position as line etcher or router; am a first-class man, married, sober and reliable; age 25 years; non-union. F 46.

Foremen, Managers and Superintendents.

SUPERINTENDENT of book, magazine, and commercial plant, at present engaged, desires to connect with reliable house that will appreciate hustler and practical printer who has good record and references. F 408.

SUPERINTENDENT OR FOREMAN, one of executive ability and large experience, desires position; highly recommended; knows stock and estimating; now in same capacity in large office in central Pennsylvania. F 685.

SUPERINTENDENT OR FOREMAN — 20 years' experience, thoroughly competent, best of references. F 683.

Operators and Machinists.

LINOTYPE-MACHINIST OPERATOR desires position in the East; book and job or news; 12 years' experience. F 587.

MANAGER LINOTYPE PLANT — Thorough knowledge of Linotype business; now employed as manager; desires change; large, growing plant preferred; practical printer, proofreader, operator; receive customers and handle men efficiently; successful solicitor, industrious, progressive, trustworthy. F 679.

MONOTYPE KEYBOARD OPERATOR desires change; experienced, reliable, all-around man; West or Pacific Coast preferred; union. F 670.

MONOTYPE MACHINIST desires position east of Pittsburgh, Pa.; small town preferred; steady, sober, non-union; 1 or 2 machines; references. F 687.

Pressmen.

CYLINDER PRESSMAN, familiar with half-tone, color work, and different makes of presses, wishes to change to some Northwestern city; can handle work economically; married, sober, union. F 665.

Miscellaneous.

BUYER OR PURCHASING AGENT — Position wanted by young man with practical experience in manufacturing, buying and selling printers', electrotypers', stereotypers' and photoengravers' machinery and supplies. F 649.

YOUNG MAN, age 25, practical lithographic commercial or color transferer, with some experience in line and half-tone operating, wishes position under competent foreman with opportunity to learn and practice photo-lithography; prospects of more weight than remuneration. F 658.

WANTED TO PURCHASE.

WANTED — A Golding and improved Gordon 12 by 18 or 15 by 21. Address F 648, giving price and details.

WANTED — A secondhand cylinder, rack-and-screw distribution, rear delivery, in good condition, sheet capacity at least 29 by 42. F 674.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than paper-maché; also two engraving methods costing only \$5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, \$1. HENRY KAHRAS, 240 E. 33d st., New York city.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

MISCELLANEOUS.

EXPERT ADVICE rendered on any doubtful or confusing points pertaining to stereotyping; minimum fee \$5, or for \$10 I will send you the formula for making stereotype paste that will without a doubt make a matrix, either for brush or machine work, that will excel any that you have ever seen; this is an opportunity of acquiring information that has heretofore been held with the utmost secrecy; those who are interested in stereotyping will do well to communicate with me, as my 20 years' experience in all classes of stereotyping enables me to be of very valuable assistance to you. Address H. D. TAPPAN, Consulting Stereotyping Expert, 39 N. Hutchinson st., Philadelphia, Pa.

FOR SALE — Printing material of all kinds on easy payments. Write for full particulars. FRANK B. WILSON, KENTON, Ohio.

HOW TO GET THE COIN in a business of your own. Send for free copy-righted booklet. MANAGER, Box 461, Durango, Colo.

INCREASE YOUR BUSINESS WITH BLOTTERS — Two-color cuts and copy \$2 monthly, prepaid; samples free. FRANK ARMSTRONG, Des Moines, Iowa.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. THE INLAND PRINTER COMPANY, Chicago.

INLAND PRINTER FREE FOR ONE YEAR — 300 subscriptions to be given to young student printers; if ambitious to study and become expert write for conditions of this free offer. THE SHELDON PRESS, Burlington, Vt.

PALMETTO FIBER TYPE BRUSH — Every print-shop should use them; they are "it" for the purpose; by mail 50 cents. OSBORN QUICK PRINT-SHOP, Daytona, Fla.

PRINTERS — Add a profitable side line to your business by taking orders for my "Perfect" rubber stamps; send for particulars. ESKEW STAMP WORKS, 11 Scioto bldg., Portsmouth, Ohio.

STEWART'S EMBOSSED BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 30c, 7 for 50c, 12 for 80c, postpaid. THE INLAND PRINTER COMPANY, Chicago.

125 Mergenthalers shipped monthly; 125 new situations every month; operators becoming scarcer; the Thaler keyboard helps you get one of those situations; short hours, big pay; instruction book with each board; price, \$5; send for circular. THALER KEYBOARD CO., 453 "O" st., N.W., Washington, D.C., or can be purchased at any of the agencies of the Mergenthaler Linotype Company.

WHITFIELD'S CARBON PAPER

Has a sort of "Mustang" wear; outlasts and holds on longer than 90% of competitive goods. Most printers stay with us once their customers get the habit of using good carbon paper. Strange to say, our prices are no higher than competitors'. We'd like to have our samples and discount in your peg-hole for future reference. By this foresight we'll get the order and save you delay.

WHITFIELD CARBON PAPER WORKS, 123 Liberty St., New York City



Solid Gold Matrix Stick-pin

Machinists and Operators who have pride in their calling are buying and wearing it. Employers can make no more suitable or pleasing present to their employees.

Sent postpaid on receipt of \$2.00

THE INLAND PRINTER CO.
120-130 Sherman St., Chicago



Quick Stringing Saves Time Labor Money



LOOK! WIRE LOOPS
To Hang Up Catalogs or Pamphlets

The Universal Wire Loop

Is the cheapest and best device for "Stringing" Catalogs, Directories, Telephone Books, Prices Current, etc.

Look Better and Won't Break or Wear Out.

Let us send sample and quote you prices.

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Ask your Dealer, or
Write for Catalogue.

The Printer's Best Friend
for keeping absolute tab on the product of pressroom and bindery, is the
DURANT COUNTER
Simple, durable and absolutely reliable.
W. N. DURANT COMPANY, Milwaukee, Wis.



LEARN PHOTO-ENGRAVING OR PHOTOGRAPHY

Engravers Earn from \$20 to \$50 Per Week

The Only College in the world where these paving professions are taught successfully. Endorsed by the International Association of Photo-Engravers and the Photographers' Association of Illinois. Terms easy and living inexpensive. Graduates placed in good positions. Write for circular, and specify the course in which you are interested. Address

ILLINOIS COLLEGE OF PHOTOGRAPHY, or { 881 Wabash Ave.,
Bissell College of Photo-Engraving, { Elgin, Ill.
H. BISSELL, President

Gordon Press Motors

JUST perfected friction drive, variable speed, alternating and direct current Motors for Gordon and Universal Presses. Variation 100 to 3,000 impressions per hour. Write for Booklet "A."

Guarantee Electric Co., Chicago, Ill.



A Modern Monthly— All About PAPER

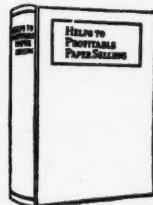
The PAPER DEALER



THE PAPER DEALER gives the wanted information on the general and technical subject of **Paper**

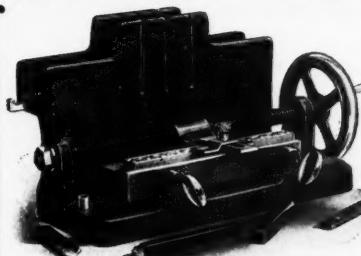
It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. No dollar could be spent more profitably for a year's reading. Printed on Enamel book paper.

SPECIAL OFFER — Enclose a dollar bill, or stamps, or money-order, in your letter-head, and remit at our risk, and receive the paper for the balance of 1907 and also a copy of our book, "Helps to Profitable Paper Selling."



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155 WASHINGTON STREET, CHICAGO

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A practical inexpensive device for making

*Wood Borders
Block-o-Type
Calendar
Figures
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Soon pays for itself
Outfits, \$8 and \$10
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Prices furnished gladly.

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Control and Drive You Ever Saw
ROTH BROS. & CO. 27 S. Clinton Street
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"GLACETINE" Ink Reducer Investigate It!

A perfect ink reducer for colorwork; will not affect stone, zinc or aluminum plates.

Transparent; will leave no hard spots on printed sheets.

Is light in weight; will go further and cover a larger space than any other reducer.

Can be used for thick or thin ink, will mix easily and produce a SOLID COLOR, without streaks, spots, grayish dull appearance, or affecting the quality of the ink.

"GLACETINE" has passed the experimental stage. It saves you 50 per cent, and a trial order will prove it. We guarantee to satisfy, or money promptly refunded.

Let us tell you the names of the big concerns using "GLACETINE" who are highly satisfied.

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TYPEWRITER RIBBONS EXACTLY MATCHING.

Send for samples and prices. You will wonder how it's possible for me to produce such perfect work at so low a price. To those operating their own Multigraph departments I am prepared to furnish samples at the following prices:

Multigraph Ribbons 8 inches wide, black, blue, purple, green or red, per dozen	\$1.00
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Special prices to large users.

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We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

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Guaranteed to overcome mottled and blurry half-tones, type forms, rule forms and solid plate printing. Also warranted to make any printing ink take sharply, smoothly and firmly to highly glazed papers. It makes all ink print on top of other inks. Large trial sample postpaid, 25 cents.

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AULD'S TRANSPARENT GOLD AND SILVER SIZE holds the bronze without rubbing off, also makes the Bronze appear brighter and don't pick, cake or dry while printing.

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No guesswork enters into it, either in the selection of the materials used or in measuring the quantity of each—and there's no guesswork about the results.

It always makes a good pad.

If your dealer doesn't handle it, write us.

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Book, "When Papa Rode the Goat." Colored plates, too illustrations. Many fearful things. 15c. by mail, to printers only.



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SIMPLE ECONOMICAL DURABLE
Sheets, 6 x 9 inches. 80 cents a dozen, postpaid.

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Prints 4 or 8 pages, 7-column paper; length of column, 20 inches; width of column, 13 ems pica. Will be sold with complete Stereotyping Foundry for both flat and cylinder work, 8 form tables and chases, a 7½-horse-power and a 5-horse-power electric motor. All in perfect order. For further particulars, apply to

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"LINO" **"AUTO"**
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TYPE METAL

Reg. in U. S.



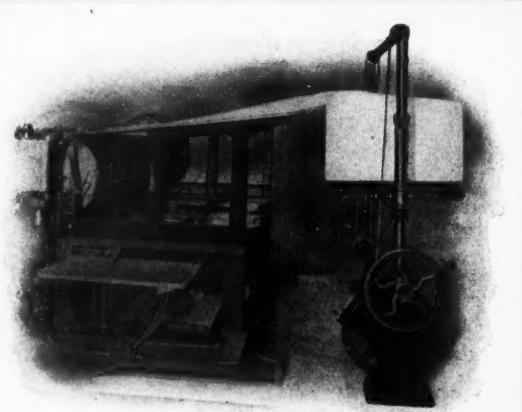
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Successors to MERCHANT & CO., Inc.

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The Hammer Paper Lift

as it appears loaded for a day's run attached to a Front Delivery Press, which, with a good feeder, will give you all your press is capable of running.

No hard work; No worry; No complications; No waste of stock; No time lost by stops; No repair bill; No delays or breakdowns; Last but not least, no great investment.

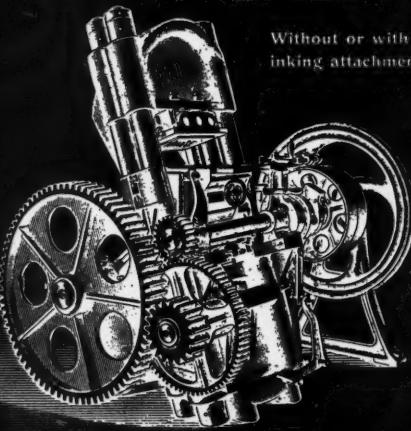
Price of The Hammer Paper Lifts is nothing compared with a complicated automatic feeder.

Write for prices, terms, etc.

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New Color Printing and Embossing Press "KRAUSE" B VII

Without or with
inking attachment



Printing and Embossing in one impression, perfectly
a plate 11 7/8 x 15 3/4 inches. Very fast.

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THE COY COMBINATION ROTARY THE GREAT SPECIALTY PRESS

WHAT IT CAN DO

**IT DOES GOOD PRINTING.
PRINTS ROLLED PAPER ONLY, USING CURVED PLATES.
ONE OR TWO COLORS ON ONE SIDE.
ONE COLOR EACH ON BOTH SIDES.
SLITS AND CUTS WEB INTO SHEETS OF ANY SIZE.
REWINDS PRINTED WEB INTO ANOTHER ROLL.
PERFORATES AND PUNCHES THE PAPER.
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LARGEST SINGLE IMPRESSION, 12 x 36 INCHES.
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CAN BE USED FOR PLAIN PRINTING, ANY STOCK.
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SHEETS, 12 x 14, OR 12,000 SHEETS, 14 x 18, IN ONE COLOR,
ONE SIDE, PER HOUR.
9,000 SHEETS, 12 x 14, TWO COLORS, ONE SIDE, OR 9,000
SHEETS, 12 x 14, ONE COLOR, TWO SIDES, PER HOUR.
OTHER COMBINATIONS AND SIZES WITHOUT LIMIT.**

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CHICAGO PNEUMATIC TOOL CO.
FISHER BUILDING **CHICAGO**

INCOMPARABLY SUPERIOR

QUALITY DURABILITY SIMPLICITY

Overhanging plunger arm geared direct to swing.

No pins.

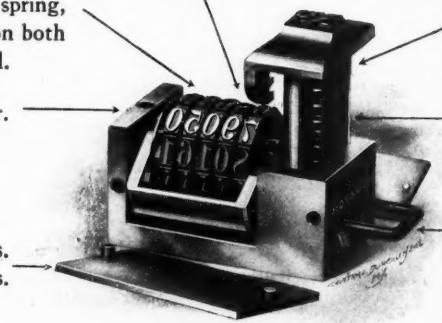
Wire unit-retaining pawl spring, non-breaking. Wound on both sides of pawl.

Improved drop-cipher.

Removable steel side plates. No screws.



Model No. 27 ready for use



Large non-breaking main-spring, 5-16 inch, centrally located.

Steel plunger guide pins, assuring rigidity.

Steel plunger staple for releasing parts.
Removed in a second.

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The Size— $1\frac{1}{2} \times 1\frac{5}{16}$ inches

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The
**New Carver Automatic
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Contains more POINTS
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An investigation will prove it.

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BREHMER Thread Book-Sewers

FOR BLANK-BOOK AND EDITION WORK

Has many important advantages.

Surpasses hand sewing for regularity and strength.

Sews through or over tape of different width, through crash or without any back material.

Length of stitch variable, according to size and quality of work.

Distance between stitches variable without limit.

No thread on back of books visible, excepting over slips, therefore no thread wasted.

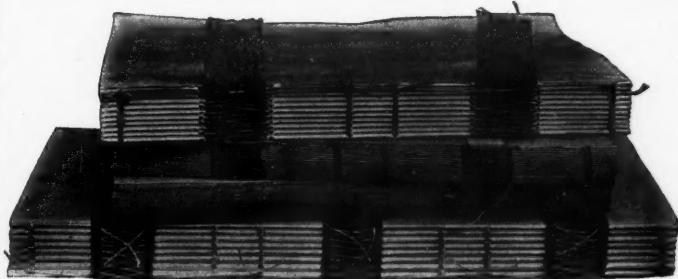
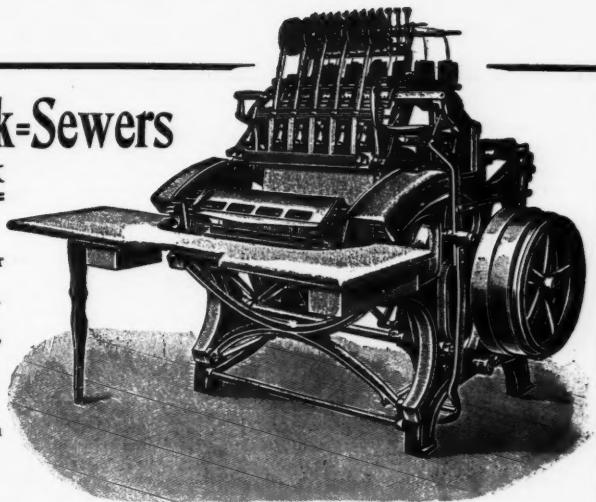
Two kettle stitches to every tape.

Absolutely no limit to thickness of sections.

Pasting of end sections or waste papers not necessary.

A new method reduces the cost of books bound with crash back material and greatly strengthens them.

Built large enough to sew 14-inch books "two on."



Send for Catalogue
and Samples of Work.

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No. 38½ — Capacity - - - - - 13 inches
For Edition work only.

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For Blank-Book and Edition work.

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The special merits of these machines have been recognized by leading Book Manufacturers throughout the country.

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Due to the decreased cost of metals and material, on and after November 7, 1907, our discounts will be as follows:

Type and Spaces.....	5%
Quads (1, 2, 3-em) ...	20%
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We prepay freight to any railroad station in the United States on orders of \$20 net or over for material other than wood goods and machinery.

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Delivered at Our Office in Exchange for New Material:

Old Type, regular foundry make, per lb.	11c
Old Brass	8c
Old Stereos	5c
Old Leads and Slugs	5c
Linotype Slugs and type other than regular foundry cast	5c
Old Electros	5c

Each kind of metal must be packed separately.
We will not receive at any price the following: Metal which has been melted and run into pigs; zinc etchings or any other form of zinc; patent plates or bases therefore owned by press associations; any metal other than printers' metal.

All prices, discounts and old metal allowances subject to change without notice

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SAINT LOUIS CHICAGO NEW YORK

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Heavy Caslon and
New Caslon Italic
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Suppose your customer comes to you and says he wants the **BEST** illustrated job you ever turned out—a job that will make a man read his advertising whether he wants to or not. Can you fill the order?

SAY "YES"

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If you find they're of no real value to you, we'll send your money back.

SEND 25 CENTS TO-DAY

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if put up in Bales brings
A BETTER PRICE



Why not buy one of our
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MAKE YOU A PROFIT

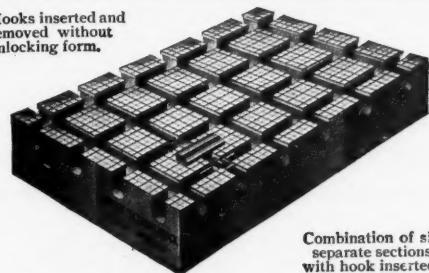
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Hooks inserted and removed without unlocking form.



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How much will you invest in the best Block System? You turn minutes into gold by using our Sectional Block on flat-bed presses. Quality is remembered long after price is forgotten.

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¶ These lenses are offered with a thorough knowledge of the requirements of the art. In accuracy, rapidity and optical correction, they stand alone.

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COMPRISING new and up-to-date Christmas, Easter, Floral, Indian Birthday, Comics, Calendars, Menu and regular post cards, leaflets; also good subjects for newspapers and magazines illustrating (color blocks easily made, will furnish color idea free to any purchaser).

Price per cut, \$2.00; sizes are within 5½ in. x 3½ in. Small cuts, from 25 cents each upwards.

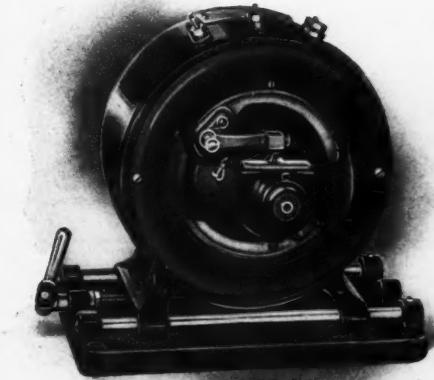
A complete set of proofs sent upon receipt of 25 cents in postage stamps, which will be deducted from any purchase or refunded if proofs are returned.

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WRITE US TO-DAY

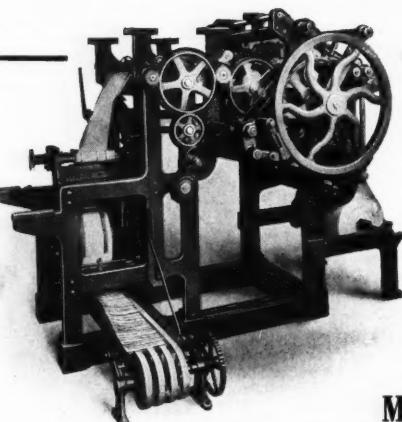
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Slitting and Rewinding Machines. Adjustable Rotary Color Presses, Rotary Wrapping Paper Presses for roll or sheet products or both. Special Automatic Presses for Tickets, Transfer Checks, Auto-graphic Register Rolls, Cash Sales Books, etc.

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Automatically and simultaneously embosses and prints from a steel die or plate

IS A REVOLUTION IN POWER EMBOSsing PRESSES

All classes and kinds of work possible to be done on a power press, including hot or dry work

GUARANTEED to be perfect and to excel all other makes of presses in every feature.

Occupies one-half the floor space, is about one-half the weight, is four times as strong and will exert four times as much pressure on the die with one-half the motor power as any other make of press.

Is the most efficient, durable, compact and rigid.

Is the fastest and smoothest-running, and runs without vibration or jar.

Is a triumph of simplicity.

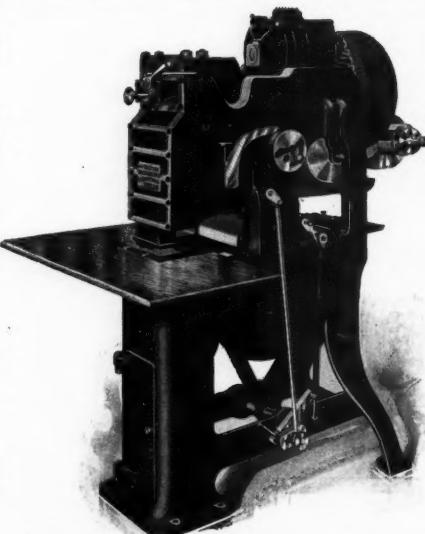
The body, or frame, is composed of a single carbonized steel casting which is eight times the strength of cast iron.

We claim originality in every detail.

Our No. 0 Pony Press will take dies as large as $2\frac{1}{2}$ x 5 and will bring up 5 square inches of solid ruled work; weight, 750 lbs.

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Roth's Cyanide Case-hardening Furnace and appliances.



Send for descriptive pamphlet, etc. Correspondence solicited. No payments required until all guarantees and representations are fulfilled; everything we write or say to be considered as such, including circular matter.

OUR No. 3 will emboss in the center of 30-inch sheets; no limit to the length.

Will take a die or plate 7×10 inches on regular work and steel-plate effect, and bring up 50 square inches of solid ruled work. 20×20 inch dies on hot or dry work.

Built in five sizes; the smallest is operated by hand. The large sizes are built to receive our seven different automatic attachments for the various purposes and varieties of work.

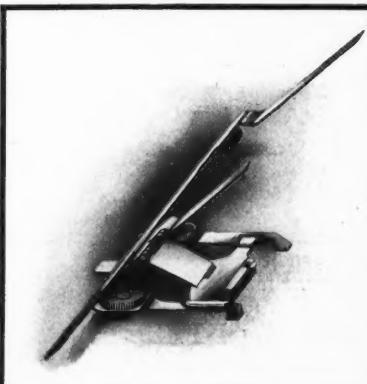
Instructions complimentary, personal, typewritten and otherwise.

The variety of work that can be done on it is so great that the smallest printing concern can easily secure sufficient work to keep at least one press running steadily.

Over fifty of our style "A" presses are being successfully operated by over forty different concerns in the United States, Canada and Mexico, including one sold Tiffany & Co. and H. G. Alford Co., of New York; all of which were sold without personal solicitation.

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Sole Owners and Manufacturers
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MEGILL'S PATENT Automatic Register Gauge

A sheet-setting side gauge for platen presses.

Greatest advance to date.

Will positively register the finest colorwork, increase output and prevent loss.
Best and cheapest "Automatic" in the world.

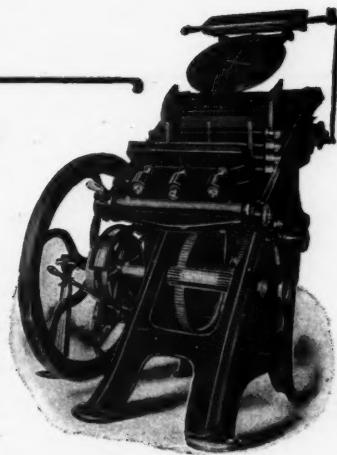
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Prouty's
 BEST recommendation
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At Last a Perfect Composing Stick!

A TOOL OF
QUALITY



Pat. Oct. 31, 1905.

Manufactured in four lengths and two depths, in either
nickel-plated steel, or brass.

For Particular
Printers

The Stick that Made the Printer Swear Was Once a Necessary Evil

But Now He Uses a "STAR"

THE OLD-TIME COMPOSING STICK

- Responsible for the forms that would not "lift."
- Blamable for the wrath and profanity of many a printer.
- The half-perfected relic of Gutenberg times that lost the "boss" more money than a "soldiering" journeyman would.

That old trouble-maker has had its day.

Progressive printers everywhere are adopting STAR Composing Sticks, because their construction overcomes every fault of the old kind.

IF YOU haven't equipped your office with STAR Sticks, DO IT NOW. Sell the old ones—or, give them away—or, THROW them away. Get rid of them—they're probably costing you more money than they're worth.

The STAR Sticks are quickly and easily adjusted. The most accurate stick in the world. They give absolute satisfaction. Save time—Save money—Save the printer's temper—Save the make-up man's emphatic language. There's almost no "wear out" to them.

THE STAR MANUFACTURING CO.

17 West Washington Street

Write for our FREE
Descriptive Folder.

SPRINGFIELD, OHIO, U. S. A.

During the month of
October we shipped out *Fifty*

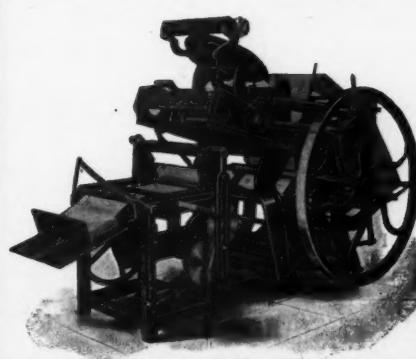
Williams Web Feeders

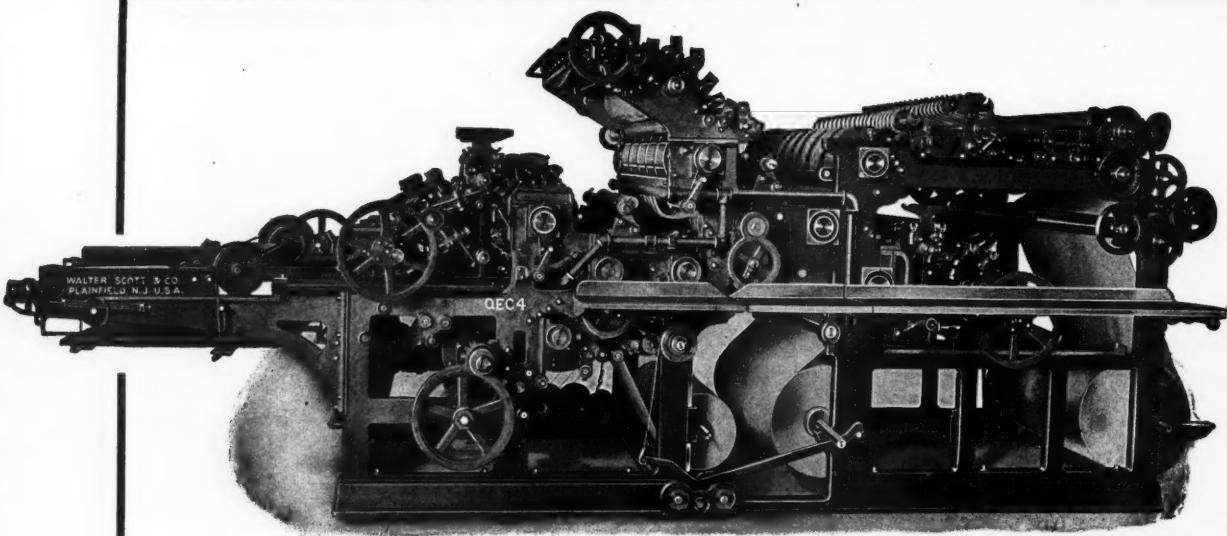
on trial. This resulted in fifty sales.
We do not object to sending our Feeders
out on trial to responsible printers.

FOR PARTICULARS ADDRESS

THE WILLIAMS WEB COMPANY

131 SOUTH SEVENTH STREET, PHILADELPHIA, PA.



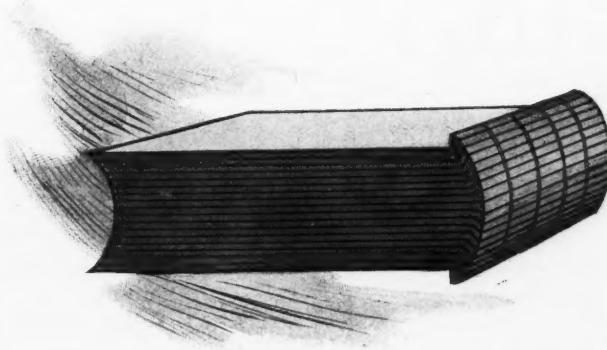


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SCOTT ALL SIZE ROTARY
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Strength
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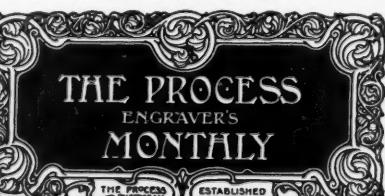
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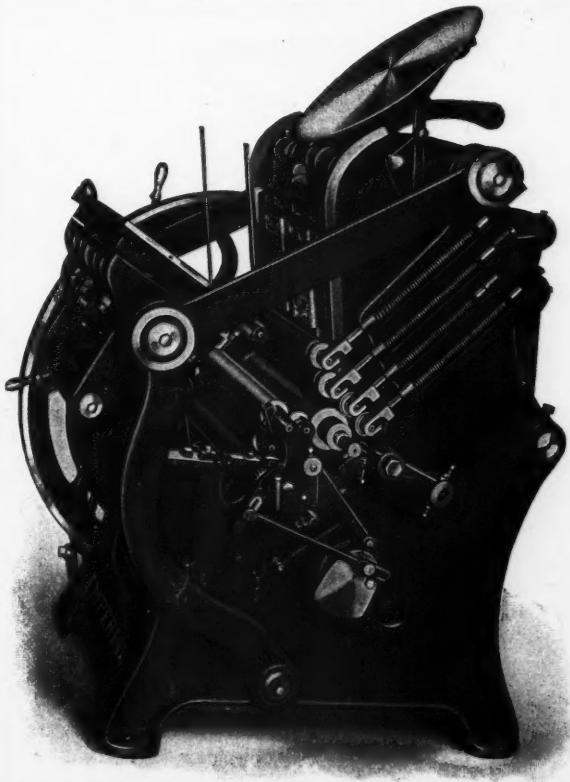
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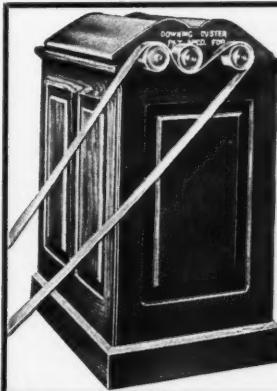
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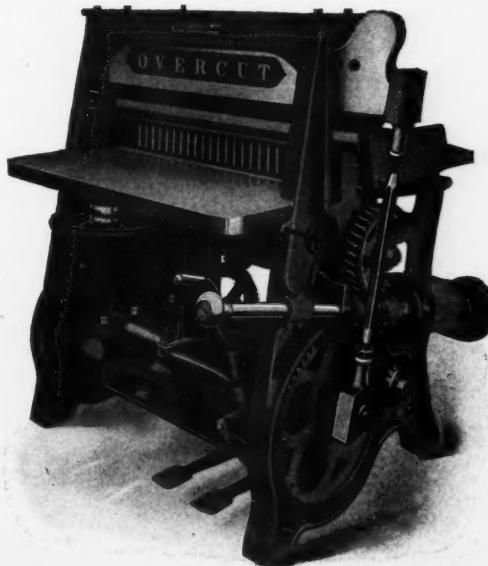
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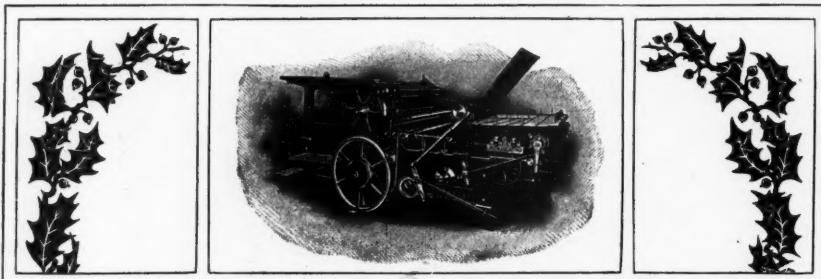
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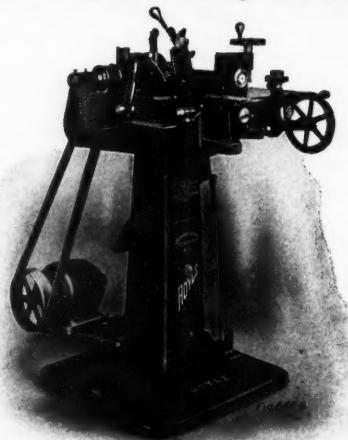
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$$\frac{\frac{1}{2}MV^2}{S}$$

THIS simple mathematical expression may be rounded out as follows: Multiply half the mass, the weight in pounds, $\frac{1}{2}M$, by the square of its velocity in feet per second, V^2 , and the product will represent the entire theoretical energy in second foot-pounds.

In applying the above formula to a fly-wheel, first ascertain its center of gyration, that is a location somewhere between the center and the periphery, which is the mean diameter of its mass.

Now, the amount of work which can be delivered, as through a crank or eccentric, will be found by dividing the foregoing product by the direct space traversed by the crank in feet, S , for which element compute the versed sine of the arc described by the center of the pin in a second, or whatever unit of time is taken.

Thus, as an example, if $\frac{1}{2}M=100$ and $V^2=100$, consequently $100 \times 100 = 10,000$; whence, calling $S=0.01$ foot, then $\frac{10,000}{0.01} = 1,000,000$.

But it does not end here. How will it "pan out"? What portion of this energy will be delivered in useful effect? Will there be too little, thereby failing to realize the full capacity of the mechanism; or, will there be too much, with the probability of wrecking the apparatus?

The answer? That's another story. Still, it is within bounds to here say that the practical utilization of this well-founded scientific principle is less understood by Printing Press Operators than perhaps any other of like importance.

Page 63 of our Catalogue gives some deductions relative to the foregoing subject which are worth the while of Aspiring Masters of the Art Preservative to know. Moreover, there is other information in this book equally worthy of a proof-sheet reading — to those who would but "skim it," it would be a waste of time. It was not written for that kind of "Printers," nor do we care to send it to such.

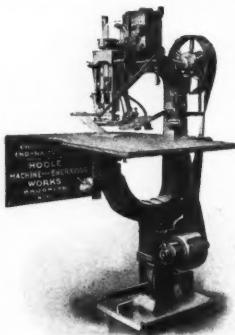
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No Single-gearred Cutter has equal Durability or Strength.

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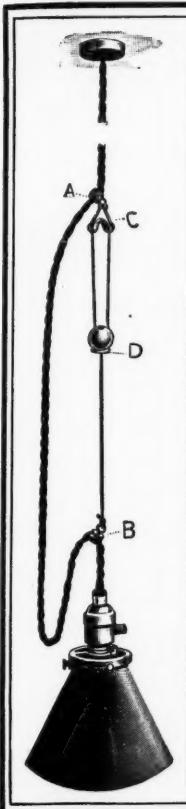
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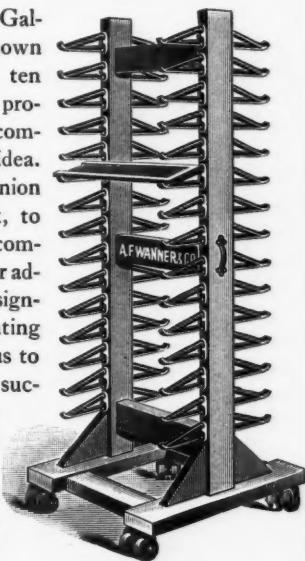
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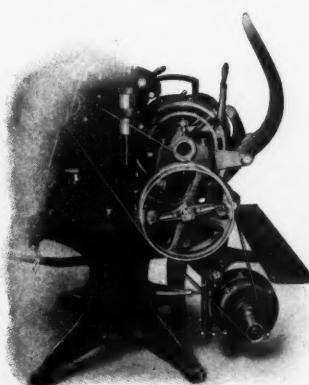
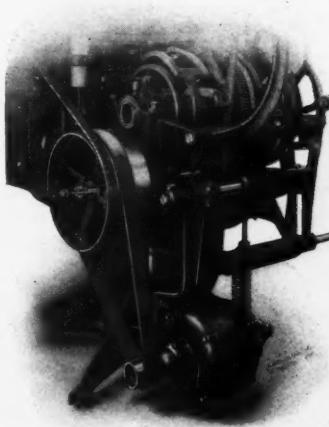
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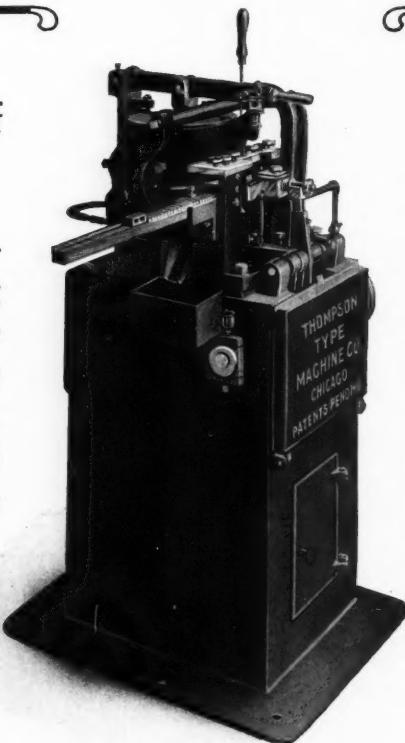
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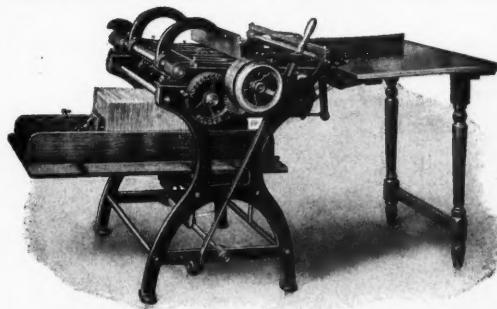
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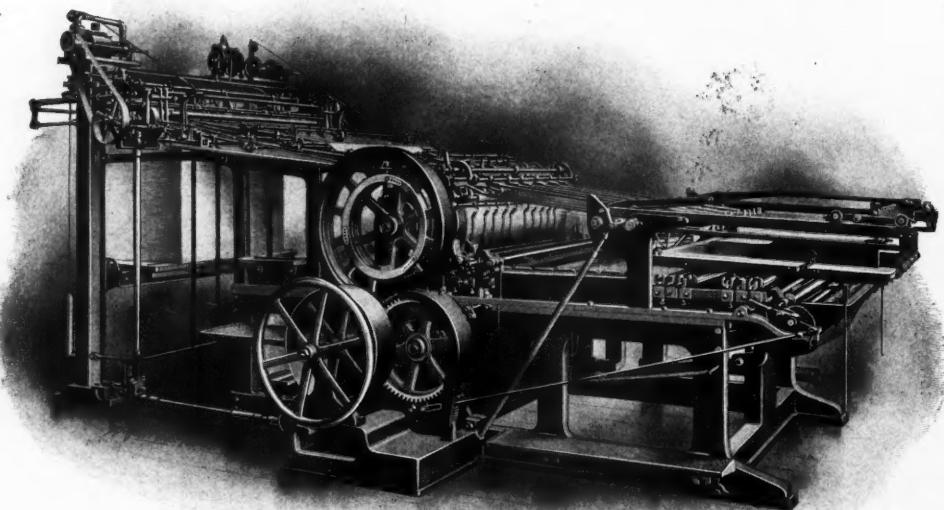
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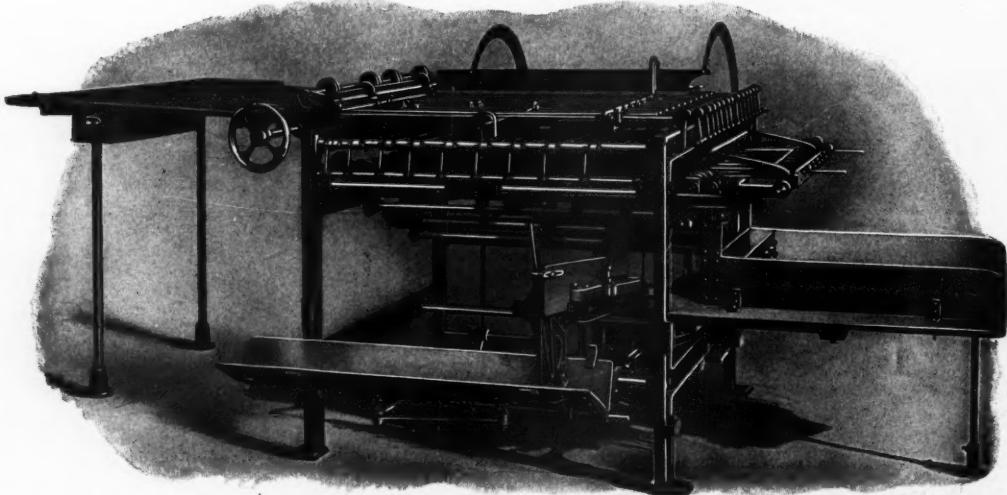


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We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

THOUSANDS IN SUCCESSFUL OPERATION.



FULLER COMBINATION JOBBING FOLDER

Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

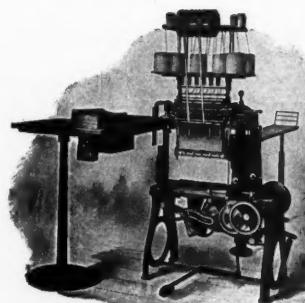
E. C. FULLER COMPANY

Fisher Building
CHICAGO

28 READE STREET
NEW YORK

WORKS
NEW HAVEN, CONN.

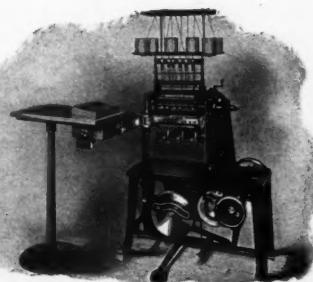
Smyth Manufacturing Company's Specialties



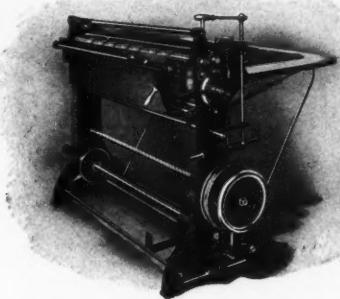
No. 3 Sewing Machine



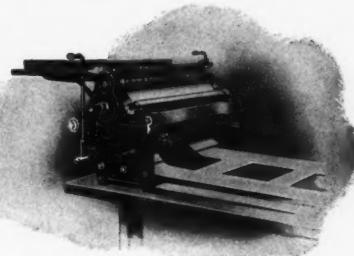
No. 4 Sewing Machine



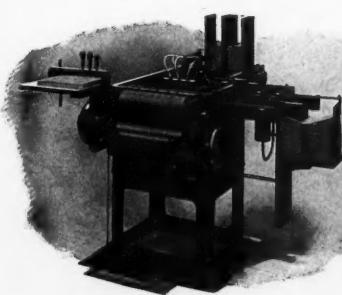
No. 7 Sewing Machine



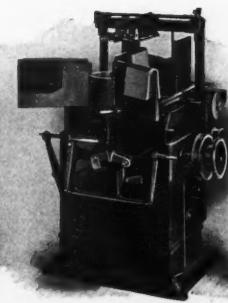
Cloth-cutting Machine



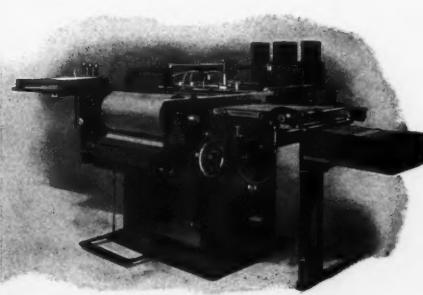
Gluing Machine



No. 1 Case Machine



Casing-in Machine



No. 2 Case Machine

THE best constructed, the most satisfactory and the most profitable machines for the purposes for which they are designed.

Write for descriptive catalogue

E. C. FULLER COMPANY

SOLE SELLING AGENT

FISHER BUILDING, CHICAGO

28 READE STREET, NEW YORK

The Two Extremes

High Quality—Moderate Price

There's a difference in BOXER BLACK *quality* that you do not find in other inks at the same price. It tells mightily in results. Ever noticed the staying qualities—that lasting lustre?

If you are seeking a change of ink for the better, at the same price, then there's a way to determine the *best* from the *medium*—there's only one way, a TRIAL, just a sample trial. The risk is ours—not yours.

Why not investigate a proposition like this? Why not get your money's worth?

Our straightforward guarantee placed upon every transaction is made possible by the most careful and expert methods of ink production. We stand back of every drop of ink we sell you.

Our Guarantee

To any printer sending us an order for BOXER BLACK: **WE AGREE** to pay charges both ways upon failure to find the quality other than advertised.

SEND FOR OUR NEW SPECIMEN BOOK

The Big Four Printing Ink Company

BRANCH HOUSES

61-63 PLYMOUTH PLACE . . . CHICAGO
606 COMMERCIAL PLACE . NEW ORLEANS

MAIN OFFICE AND FACTORY

BATTLE CREEK, MICHIGAN

C. W. Seaward Company

251 Causeway Street, Boston, Mass.

Manufacturers of

Parts and Supplies for the Linotype

In buying our goods the consumer gets guaranteed quality and saves from 10 to 50 per cent over the price charged by all other manufacturers.

Read what some of our Customers Say:

THE EVENING PRESS

Grand Rapids, Mich., September 3, 1907.

C. W. SEWARD COMPANY, Boston, Mass.:

Gentlemen,—Order was O. K., and must compliment you on your quick service and perfect supplies.
Very truly, THE EVENING PRESS,
M. CALAHAN, Machinist.

EVENING NEWS CO.

Bridgeton, New Jersey.

Shipped you this day box of space bands to be repaired. Repair what is good. Your work in the past for us has been perfectly satisfactory.
Respectfully,

C. J. RICHMOND, Machinist.

We have recently established a New York office and stockroom with the
American Newspaper Supply Company, 12 Duane St., New York City.

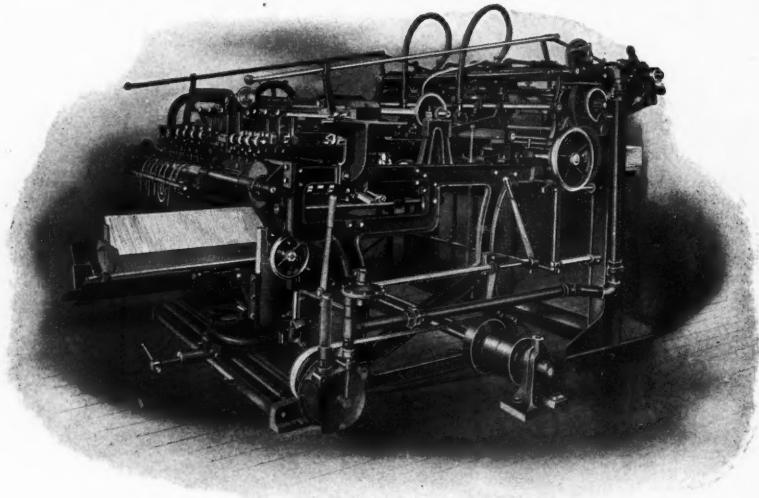
Customers in this locality will find a complete line of our supplies there. Other agencies are—

DRISCOLL & FLETCHER, 164 Ellicott Street, Buffalo, New York.

Western Representative, WM. A. ANGUS, California Street, Denver, Colo.

THE CHAMBERS

Paper Folding Machines



*No. 440 Drop-Jobber has range from
35 x 48 to 14 x 21 inches*

The man who has never used a Drop-Roller Folding Machine may be unable to see much difference between a Chambers and some others. He often does not appreciate the value of these differences. The man in the bindery, however, who runs the machine, who has to get out the work, who makes the changes from one job to another and who is with the machine day to day, year in and year out — HE KNOWS.

His experience places the Chambers at the top on every point of merit.

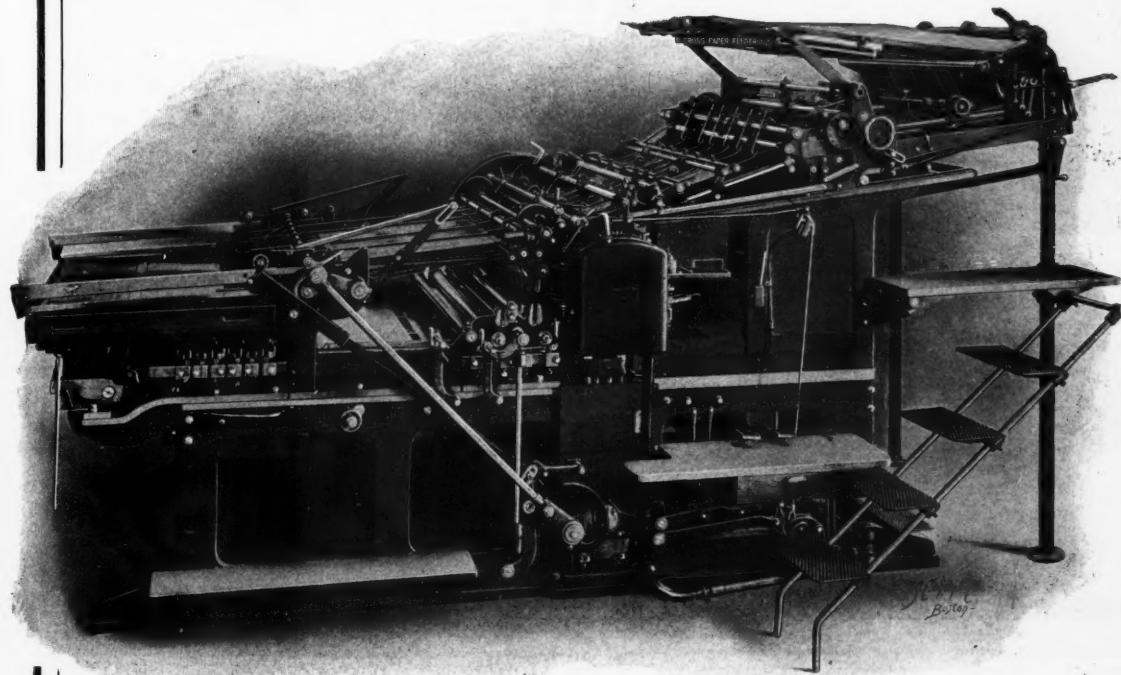
The new **440** is away beyond any previous production in the Folding Machine line. It sells on merit and on a smaller margin of profit for the builder.

The price is in the machine

Chambers Brothers Co.

Fifty-second and Media Sts., Philadelphia, Pa.
Chicago Office : : : 59 West Jackson Boulevard

They-run-while-you-load



*The Inland Printer is each month fed to the presses by
Cross Continuous Feeders.*

Through the courtesy of The Henry O. Shepard Co. (printers of *The Inland Printer*) we invite the readers of the magazine to inspect and learn from personal investigation the many advantages of the Continuous System of Automatic Feeding, exemplified on presses at their plant, 120 Sherman Street, Chicago.

CROSS PAPER FEEDER CO. BOSTON, MASS., U. S. A.

DODSON PRINTERS' SUPPLY CO., Atlanta, Ga.
Southern Agents.

BRANCH OFFICES
New York, Chicago, London, Leipzig, Paris.



"Two Balls"

is the name of an aid to good printing that should have a place in every modern shop. It is a simple device, inexpensive to install, yet it doubles the usefulness of your drop-lights. Attached to a lamp-cord as shown, it makes the light instantly adjustable to any desired height between ceiling and floor. The "Two Balls" Adjuster is good

Specially for Printers

because in the print-shop a movable lamp is almost a necessity. "Two Balls" lamp over case or cabinet can be instantly lowered to bottom slides; over a Gordon or cylinder, is instantly lowered for make-ready, pushed up out of way for washing up, carried wherever wanted for repairs.

A "Two Balls" lamp is almost a portable. It has a range of 15 feet—lateral as well as vertical. Adjustment is instant and automatic—"nothing to touch but the lamp."



Patented
Oct. 25, 1898.

Mahin Advertising Co., Cooper Printing & Engraving Co., Chicago, and many other similar concerns, use the "Two Balls" exclusively. They know it is the best. Let us prove it to you by installing a sample set in your shop. Ask the nearest electrician, electrical supply house or electric light plant, or write direct for descriptive literature and full particulars to

The Vote-Berger Co.
Dept. 18. La Crosse, Wis.

Also makers of First Award Telephones and Equipment for Intercommunicating and all other classes of service.

Save a Dollar!

If you send remittance now,
while this offer holds good,
we will send the book men-
tioned below, postpaid, for
\$1.50

Reference Handbook of Electrotyping and Stereotyping

By C. S. PARTRIDGE

This book has heretofore been sold
for \$2.50. It contains a wealth of
information that no electrotyper or
stereotyper can afford to be without

THE INLAND PRINTER CO.
120-130 SHERMAN STREET, CHICAGO

REMOVAL SALE

Special Bargain Prices

to save cost of handling in moving. Look me up before you buy. Ground-floor prices during December.

- 825 — 27x35 Potter Drum, 6 folio, 4 rollers, air and tapeless.
- 882 — 41x56 Campbell, 2 rev., 4 rollers, table dist., 7 qto., front delivery, wire springs.
- 883 — 46x60 Huber, 2 rev., 4 rollers, table dist., front delivery, 8 qto., air springs.
- 889 — 38x53 Campbell, 2 rev., 2 rollers, 7 qto., table dist., front delivery, air springs.
- 894 — 34x48 Cottrell stop, 4 rollers, table dist., 6 qto., printed-side-up delivery.
- 897 — 42x60 Cottrell, 2 rev., 4 rollers, table dist., 8 qto., rear delivery, air springs.
- 899 — 32x46 Cincinnati Stop, 4 rollers, table dist., rear delivery.
- 902 — 33x46 Cottrell & Babcock Drum, 6 qto., 3 rollers, table dist., air springs, tape delivery.
- 903 — 37x52 Campbell, 2 rev., 4 rollers, table dist., front delivery, wire springs.
- 906 — 38x48 Campbell, 2 rev., 2 rollers, table dist., 6 qto., front delivery, air springs.
- 907 — 41x60 Scott, 2 rev., 4 rollers, rear delivery, table dist., air springs.
- 909 — 38x54 Cottrell Drum, 2 rollers, 7 qto., air springs, tapeless.
- 910 — 33x50 Taylor Drum, 2 rollers, air springs, 6 qto., tape.

9x13 Peerless, 10x15 Nonpareil, 13x19 Universal Job Presses.
6-qto. Hoe Washington hand press, 6 qto. Vaughn Ideal Hand Cylinder.
6-qto. Eclipse Folder.

Bronson's Printers' Machinery Place

H. BRONSON, Proprietor
54 N. Clinton St., CHICAGO, ILL.
Telephone, Main 224
Between W. Lake and Fulton Sts.

Improved Automatic Card Press

We call our press the "IMPROVED", because in its construction we improved upon the weak points of the present presses. It is made with advantageous features not to be found in other presses.



No complicated parts.

Made for rapid printing.

Absolutely Noiseless.

Automatic Feeder.

Self-Inker.

THIS NEWEST AUTOMATIC PRESS is built on substantial lines; by no means a toy. Is made to operate by hand or mechanical power, and can be run by small motor with great success. Prints 12,000 cards per hour from postal size down. Perfect register for two-color printing.

WRITE FOR PRICES. GET OUR PLANS. Start a Card-Printing Office. There's money in it for you. There's a hundred kinds of jobwork to be handled on this press.

On exhibition at Chicago National Business Show, February 1 to 8, 1908. Come see eight of these presses in full operation, or visit our Factory in Chicago.

MINIATURE PRINTING PRESS CO.
153-159 South Jefferson Street, CHICAGO, ILL.

The Best Yet!

Every printer who has tried the Rosenthal Roller Adjuster pronounces it "the best yet."

Here is what the Common Sense Novelty Co., Chicago, write me,
October 31, 1907:

"Mr. HERMAN ROSENTHAL, 168 South Clinton Street, Chicago.

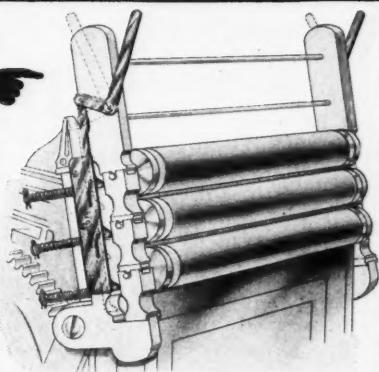
Dear Sir,—In connection with your Roller Adjuster which we have now been using for two months, we wish to say that this attachment, in our estimation, fills a long-felt want and is very satisfactory. We think every platen press in the U. S. should have such an attachment, i. e., if it is used for printing, and we would not do without it for ten times the amount of its cost if we could not get another one."

Rosenthal's Roller Adjuster

For Universal and Colt's Armory Presses. Easily put on. Pull lever and the rollers are free from the supply cylinder, ready to wash up or take a spoiled sheet off rollers.

Herman Rosenthal, Patentee and Manufacturer, 168-170 S. Clinton St., Chicago, Ill.
FOR SALE BY ALL DEALERS

*There
it is*



Tympan Gauge Square



For quickly and accurately placing the gauge pins on a platen press.

Made of transparent celluloid, ruled in picas.

By placing the square over the impression of the job on the tympan in the proper position, and marking with a pencil along the left and lower edges, the gauges can be placed correctly at once. Will save its cost in one day's use.

Twenty-five cents, postpaid to any address.

THE INLAND PRINTER CO.
130 Sherman St., Chicago

Bookbinders' Special Glue Heater

Shipped on trial at our expense
If it don't convince you it will pay for itself
once per year for twenty years,
it won't cost you a cent!

No scum, no crust, no dirt, no sour
glue, no glue on floor, no bad work
Prepares glue in one-quarter and enables
you to handle it in one-tenth the time of
other heaters. Ten thousand in use.

Get catalogue and proposition.

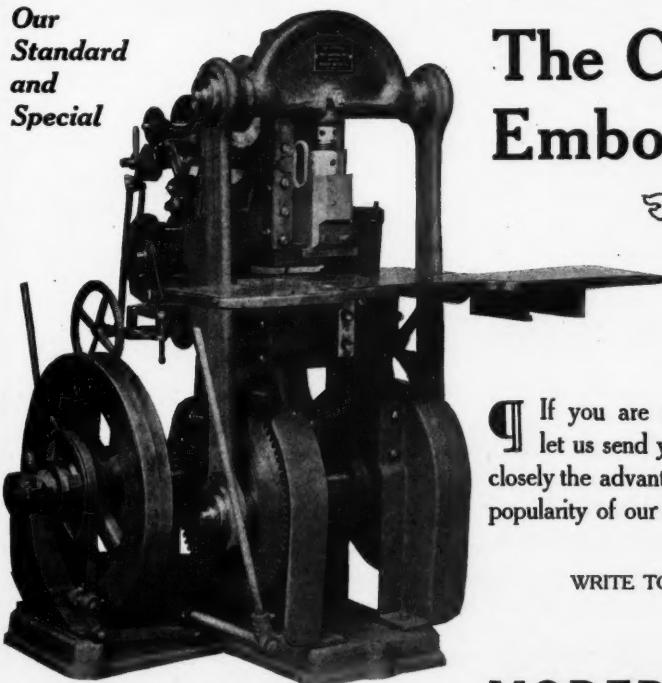
THE Advance Machinery Co.
519-525 Hamilton St., Toledo, Ohio
Ask The Inland Printer.



Model B. B.
DOUBLE SERVICE

Tell us number gallons
of liquid glue used per
day, and say you'll try
one at our expense,
we'll do the rest.

Our
Standard
and
Special



The Curtis Steel Die Embossing Presses



If you are on the market for an Embossing Press,
let us send you full particulars; get our prices, study
closely the advantages of the Curtis product, the universal
popularity of our Die Presses.

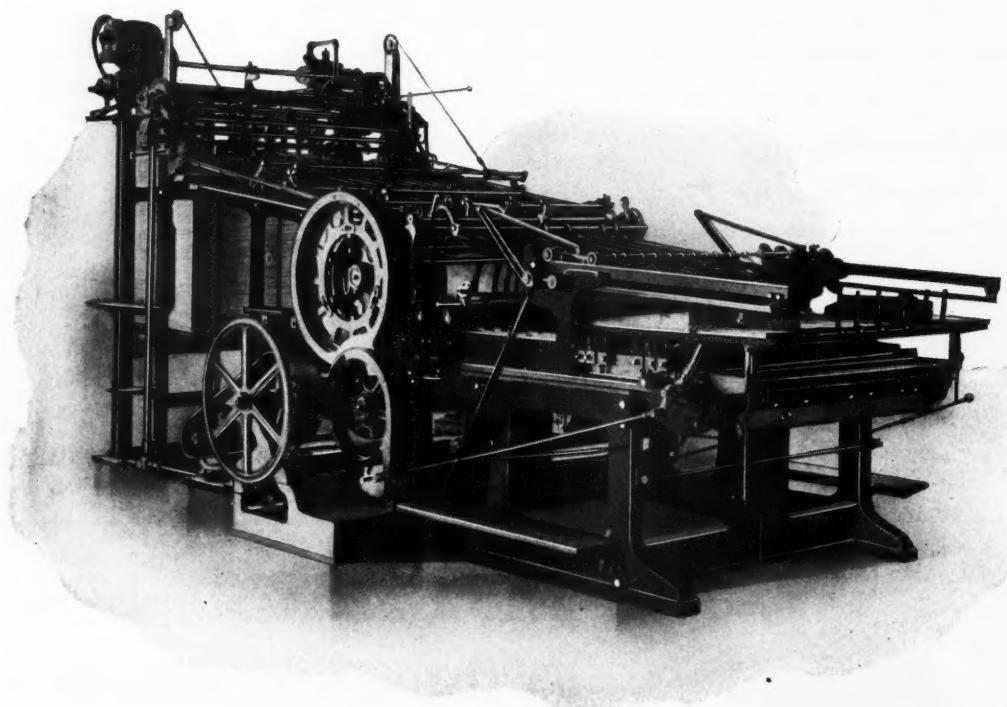
WRITE TO-DAY FOR OUR NEW CATALOG
IT IS INTERESTING

MODERN MACHINE CO.
BELLEVILLE - - - ILLINOIS

Eastern Agent
H. HINZE, 88 Centre Street, New York City.

Mexico Agent
HUNT & FLOSSEL, 440 Coliseo Nuevo, Mexico, D. F.

DEXTER FEEDING MACHINES



The Dexter Automatic Printing-press Feeder.

A pile of 12,000 to 15,000 sheets can be put into a Dexter Pile Feeder by the truck-loading system in five minutes. Thus the time required for loading is not a matter of serious consideration.

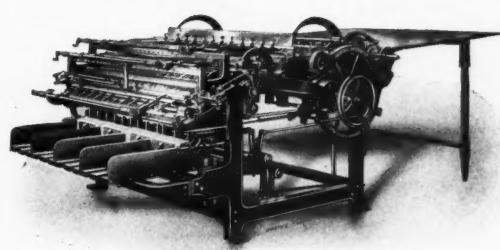
A material increase in output guaranteed.

NEW YORK
CHICAGO

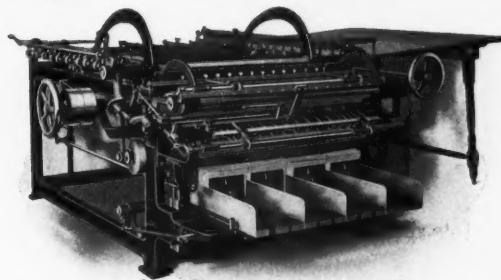
DEXTER FOLDER CO.

BOSTON
SAN FRANCISCO

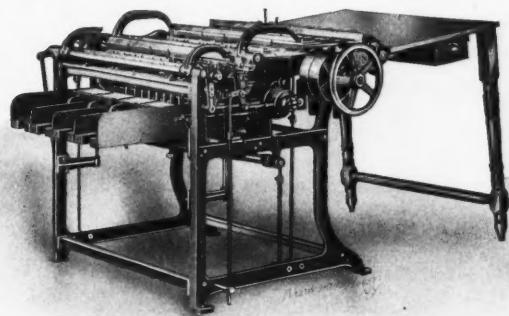
Dexter Folding Machines



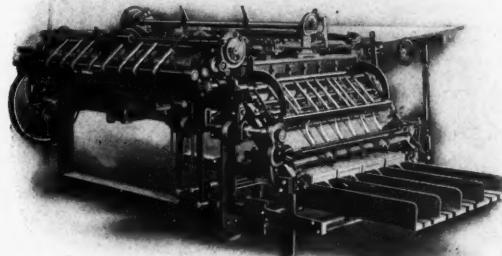
Dexter 3-fold Parallel Folder
First fold through long way of sheet



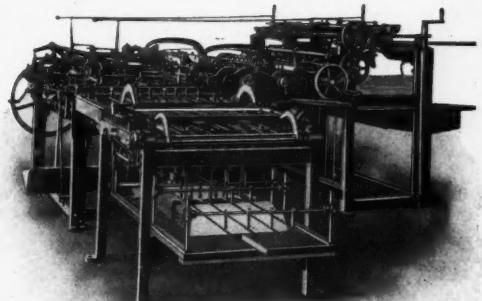
Dexter 3-fold Parallel Folder
First fold through narrow way of sheet



Dexter Pony Parallel Folder
Makes two parallel folds



Dexter Quadruple Magazine Folder
Delivers quadruple 8's and 16's, with edges cut open



Dexter Double-16 Folder
With parallel attachments

WE MANUFACTURE THE GREATEST VARIETY AND THE BEST FOLDERS IN THE MARKET

S A L E S A G E N T S

Great Britain and Europe

T. W. & C. B. SHERIDAN CO., London, Eng.
Canada, J. L. MORRISON CO., Toronto
Australia, ALEX. COWAN & SONS
Melbourne, Sydney, Adelaide
South Africa, JOHN DICKINSON & Co.
Cape Town, Johannesburg and Durban

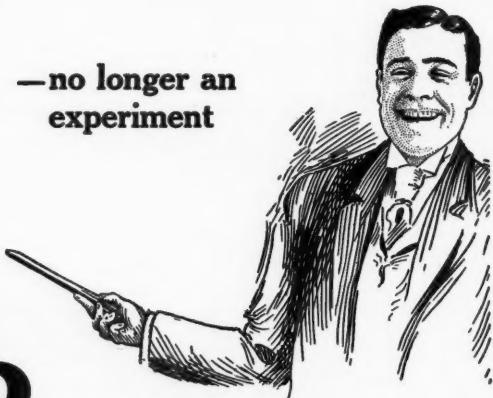
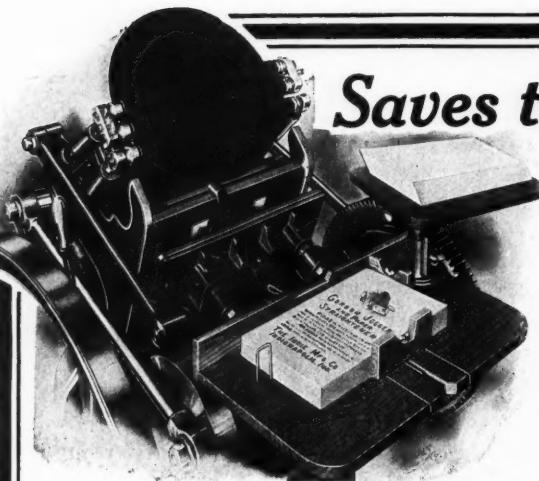
DEXTER FOLDER CO.

MAIN OFFICE AND FACTORY—PEARL RIVER, NEW YORK
NEW YORK BOSTON CHICAGO SAN FRANCISCO

*Southern Agents—J. H. SCHROETER & BRO., Atlanta, Ga.
Southwestern Agent—F. A. VENNEY, Dallas, Tex.*

*Saves time and money in
your pressroom*

—no longer an
experiment



The Gordon JOGGER has Made Good

The first GORDON JOGGER was sold on thirty days' trial *in August*. Since then we have placed joggers all over the United States, on thirty days' trial. The checks are coming in fast *now*, accompanied by such letters as these:

THOS. J. BLAIN (Port Chester, N.Y.) says: I am so well satisfied with the Gordon Jogger sent on thirty days' trial that I want to equip my other presses. One is a 13 by 19 Geo. P. Gordon, and the other an 8 by 12 Damon & Peets jobber. Send them along at your earliest convenience. I enclose herewith my check, and want to say in conclusion that your Gordon Jogger is a great time-saver.

FROMM PRINTING CO. (Chillicothe, Ohio) says: We have given the Gordon Jogger a fair trial, and are very well satisfied with this clever device. We congratulate you and wish you success in your undertaking. Kindly send us bill and we shall remit for same.

PRYOR BROTHERS & COMPANY (Chicago) say: The Gordon Jogger you sent us was duly received and has been in constant use since. We like it so much that we are going to keep it for it is certainly worth the money. Kindly send ... a bill and we'll remit.

RICES

Charged by Manufacturers and
by Dealers everywhere

7 x 11 . . .	\$8.50
8 x 12 . . .	8.50
10 x 15 . . .	9.00
12 x 18 . . .	9.50
14 x 20 . . .	10.00
14½ x 22 . .	10.00

NO TROUBLE AT ALL

THE GORDON JOGGER comes complete, *on a board of its own*, as shown in picture. Take a screw-driver, remove your old board, put the Jogger board in its place, and there you are. The jogging mechanism is detachable, *leaving board flat*.

*Do YOU want the Gordon Jogger on thirty days' trial?
Give style and make of your press — we'll send the Jogger.*

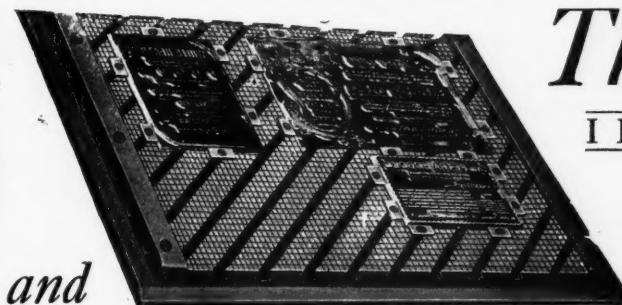
THE IHRIE MANUFACTURING CO.
INDIANAPOLIS, INDIANA

FRED KRESSMANN & BRO. (Chicago) say: We've tried hard to find a kick on your jogger, but it seems we are up against it — the blame machine does all you claim for it. Now send us another for our 12 by 18 and 8 by 12 C. & P. Gordons. You can draw on us for the whole amount if you wish through the bank.

KOENEMANN-RIEHL & CO. (Evansville, Ind.) say: After giving your Gordon Jogger a thorough test for several weeks we believe it is all you claim for it, and we would not think of being without those we now have. Our Mr. Koenemann, who has had years of experience in the pressroom, says that your jogger is almost as necessary to do good work as the platen or bed of the press, and that it is certainly filling a long-felt want.

ROUGH NOTES CO. (Indianapolis) says: We have given the Gordon Jogger manufactured by you a fair trial, as it has been in constant use in our printing department since its installation and its performance has been so perfect as to warrant us in saying that it has not allowed a single "jog" in the extreme satisfaction its work has given, especially in the expediting of our work.

Is your plant properly equipped to handle printing from electrotypes and stereotypes economically?



and

TIP-IN HOOKS

give you the maximum in results with the minimum expense for installation.

The Tip-in Hooks are the *only hooks* that will give the "*wedge grip*" in the grooves, thus insuring against "creeping" of the plates. ¶ Hundreds of users attest to the superiority of our device for this class of work. References will be furnished on application.

SATISFACTION GUARANTEED OR NO SALE

KENT NEW MODEL POWER PAPER CUTTERS

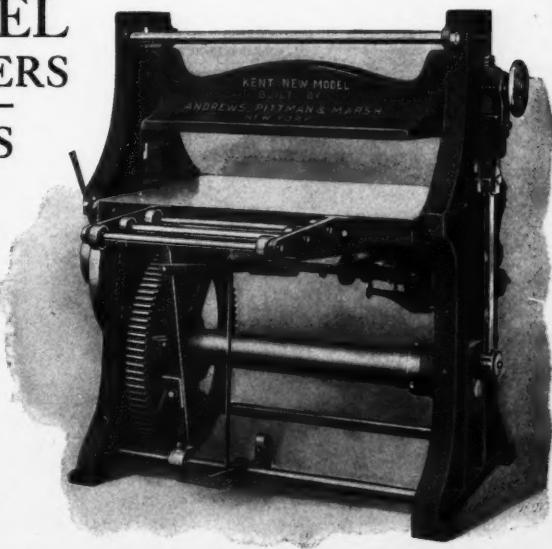
AND

DIE CUTTING PRESSES

Paper Cutters built from 35 to 55 inches at lowest possible prices compatible with good, substantial construction. ¶ Our Die Cutting Presses have a greater throw (4½ inches) and can be operated faster, with less power, than any other make.

ANDREWS-MARSH
MANUFACTURING CO.

286 GREENWICH STREET :: NEW YORK CITY



The IDEAL IRON GROOVED BLOCKS

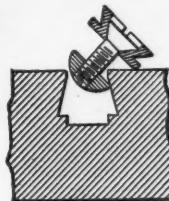


Fig. 1

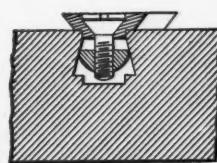


Fig. 2

FIG. 1—Showing hook as it is tilted into the groove.
FIG. 2—Showing hook as it appears when in position.

Reliable Printers' Rollers



Sam'l Bingham's Son Mfg. Co.

FACTORIES

CHICAGO

195-207 South Canal Street

PITTSBURG

First Avenue and Ross Street

ST. LOUIS

514-516 Clark Avenue

KANSAS CITY

507-509 Broadway

ATLANTA

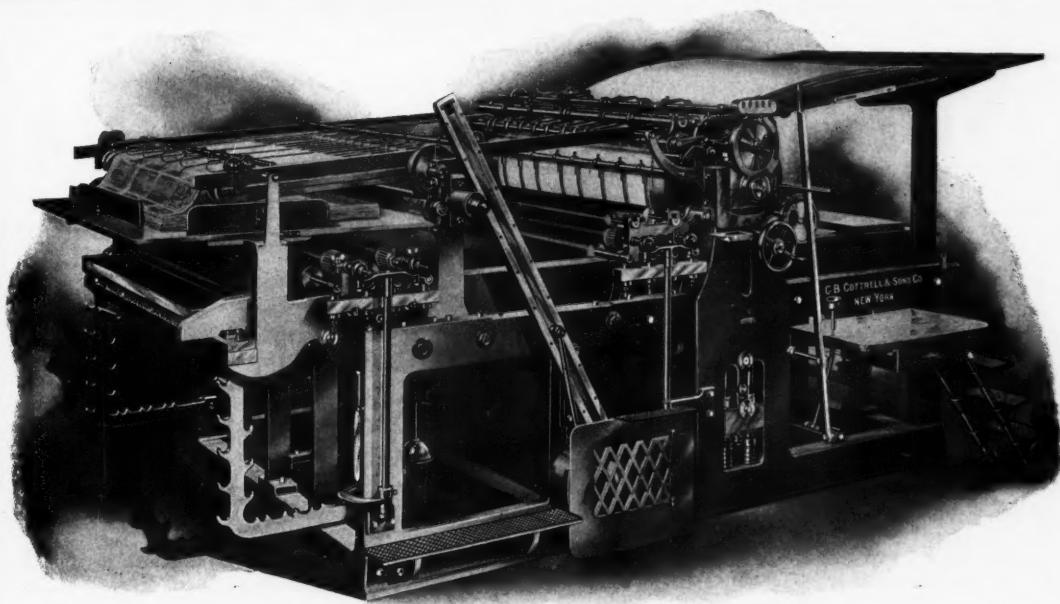
52-54 So. Forsyth Street

INDIANAPOLIS

151-153 Kentucky Avenue

DALLAS

675 Elm Street



THE COTTRELL HIGH-SPEED TWO-REVOLUTION PRESS

The STANDARD Printing Machine of Printerdom

THIS PRESS IS FAMOUS for its CONVENIENCE for the Printer, ECONOMY in Cost of Product, CAPABILITY and RIGIDITY. BECAUSE it is equipped with attachments that really enhance its usefulness. BECAUSE of its Speed, Adaptability and Scientific Construction. BUILT FOR THE FINEST QUALITY OF PRINTING, especially process color work, it has always exceeded the expectations of the purchaser. STEADY, RELIABLE and EASY-RUNNING, the COTTRELL PRESS is universally known as a profit-making machine.

*Its
Distinctive
Features
are*

SPEED
RIGIDITY under impression
CONVERTIBLE SHEET DELIVERY
DISTRIBUTION
ABSOLUTE REGISTER

C. B. COTTRELL & SONS COMPANY

Manufacturers of Printing Presses

41 Park Row
NEW YORK, N. Y.

Works
WESTERLY, R. I.

279 Dearborn St.
CHICAGO, ILL.

Representative in Mexico:
U. S. PAPER EXPORT ASSOCIATION
440 Coliseo Neuva
Mexico City

Representative in Cuba:
HOURCADE CREWS Y CA.
Muralla 39, Havana

When *quality* counts Wesel gets the orders

Wesel goods earn dividends for users. Wesel goods last longer than others.
Wesel goods are built on merit. Wesel goods are seldom in the repair shop.

Wesel goods are seldom, if ever, on second-hand lists.
Wesel goods are always a good asset.

IF YOUR BUSINESS IS

Printing

Let us tell you about
Electric-welded
Chases
Brass Rule
Iron Grooved Blocks
Register Hooks
Galleys
Proof Presses
Iron Composing-
room Furniture

Electrotyping

Let us tell you about
Dr. Albert's Patented
Lead Moulding Process
Rapid Hydraulic
Moulding Press
High Speed Rougher
Improved Jig Saw
and Drill
New Model Shaver
Flat & Curved Router

Stereotyping

Let us tell you about
Steam Tables
Casting Boxes
Improved Combined
Saw and Trimmer
Furnaces
Curved Machinery
for Harris Presses
Flat and Curved
Router

Photo-engraving

Let us tell you about
Levy Camera
Mezzo Screen
Lamps
Proof Presses
Beveler
Liner
Saw Tables
Flat Router

IF YOU ARE NOT USERS OF WESEL QUALITY THE LOSS IS MUTUAL

What some satisfied customers say:

Utica Press—"We have nothing but good words to say for material and workmanship, and cheerfully recommend your goods."

Washington Star—"Each piece (Wesel Iron Composing-room Furniture) is now in the same perfect condition as it was when first installed (nine years ago)."

Kalamazoo Telegraph—"...Can say without hesitation that it has proven satisfactory in every respect."

Publishers Printing Co.—"...Doing the work in about one-third of the time formerly consumed."

Cleveland Leader—"Every piece of furniture fulfills to the highest degree the object for which it was made."

St. Paul Dispatch—"Our experience with your composing-room furniture, which we use throughout our plant, is most satisfactory."

Write us your needs. We can satisfy you, too

F. WESEL MANUFACTURING COMPANY

THE UNIVERSAL PROVIDERS

Machinery and Appliances
Stereotypers and

for Printers, Electrotypers
Photo-Engravers

MAIN OFFICE AND FACTORY:
70-80 CRANBERRY STREET
BROOKLYN, N. Y.



NEW YORK
10 SPRUCE STREET

CHICAGO
150-152 FRANKLIN STREET

THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are recommended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged \$7 per year for two lines; more than 2 lines, \$2 per additional line.

ADVERTISING CALENDARS AND PADS.

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ADVERTISING NOVELTIES OF WOOD.

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AIR BRUSH.

THAYER & CHANDLER, fountain air brush, Jackson



blvd., Chicago. Send for catalogue P 59.

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MISSOURI BRASS TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo. Exclusive Eastern agents, Keystone Type Foundry, Philadelphia, New York.

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MEYER-ROTER PRINTING CO., Milwaukee, offers a special calendar proposition to printers, insuring increased sales and profits; write us.

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THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

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Machine's Speed limited only by Speed of Operator. No Swelling or Pounding of Stock, making numbering and binding easier.

It does not punch holes through the paper, but makes a clean cut, leaving no burr on underside.

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It makes the Neatest, Cleanest, Smoothest Perforation in the World. It will Pay for Itself in Time Saved.

No Tapes,
No Rubber Bands,
No Gears

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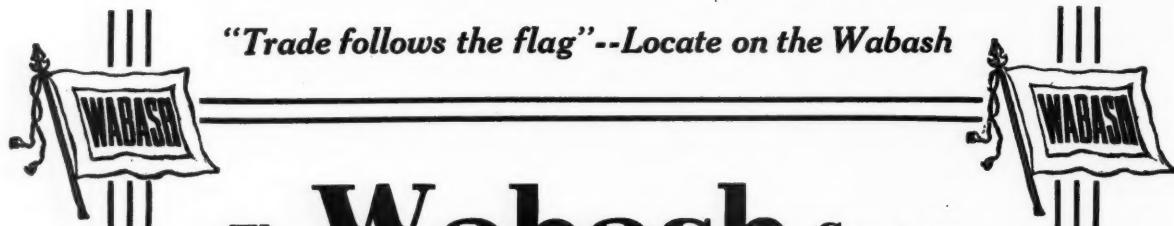
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WM. F. SCHMIDT

Industrial Commissioner Wabash System

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room equipment ever given a single institution in this country. The equipment, which will require more than one large train of furniture cars to move, was designed complete by our own composing-room architects; every piece of material will be new, of our own creation. When this mammoth work is completed and installed, we will defy the world to produce a printing institution with such system and equipment for beauty, quality and the saving of time. Full particulars will be given later in a pleasing form.

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BARNARD & MILLER, LAW PRINTERS

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Very truly yours,
BARNARD & MILLER,
By JOHN J. MILLER.

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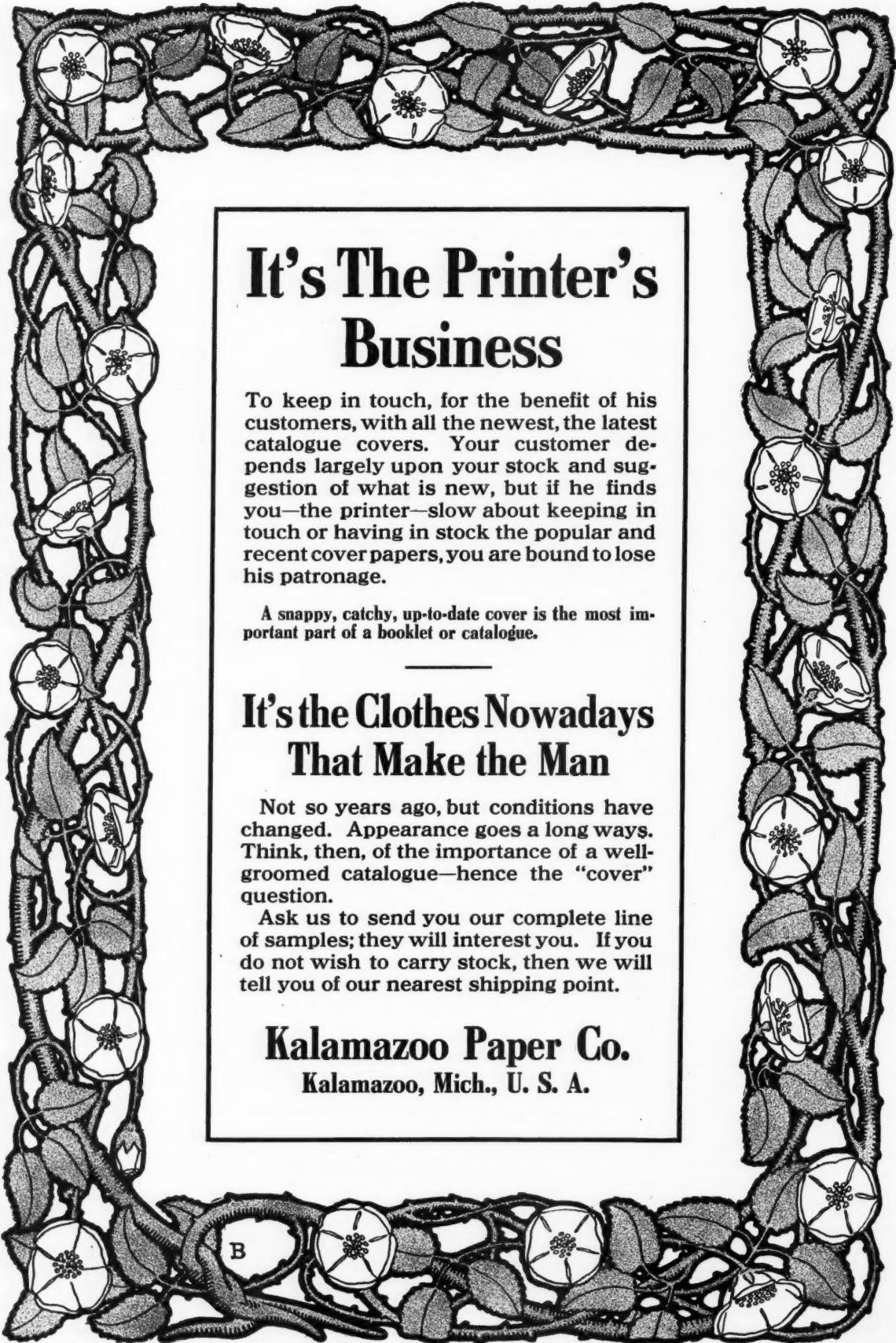
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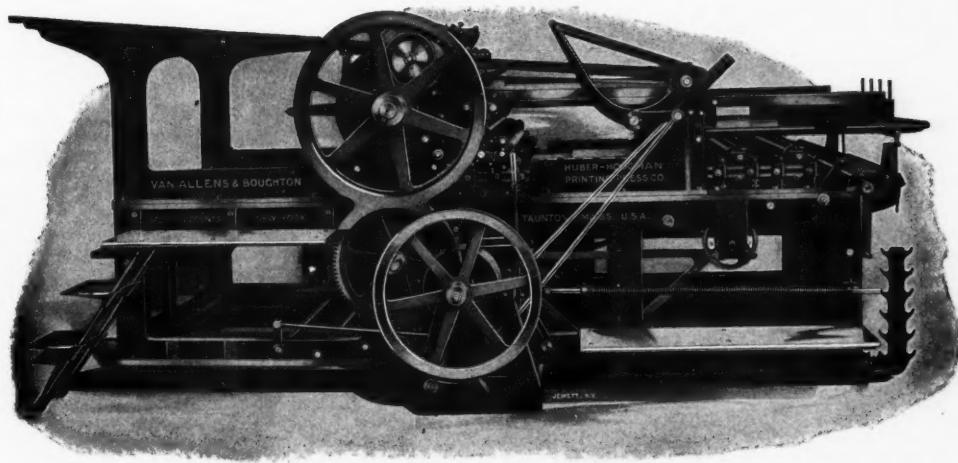
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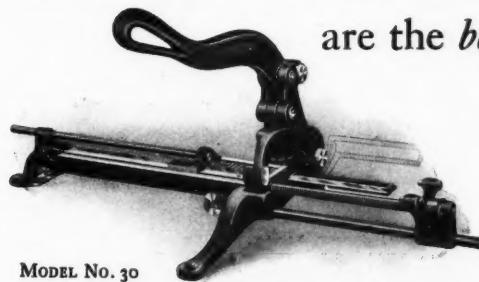
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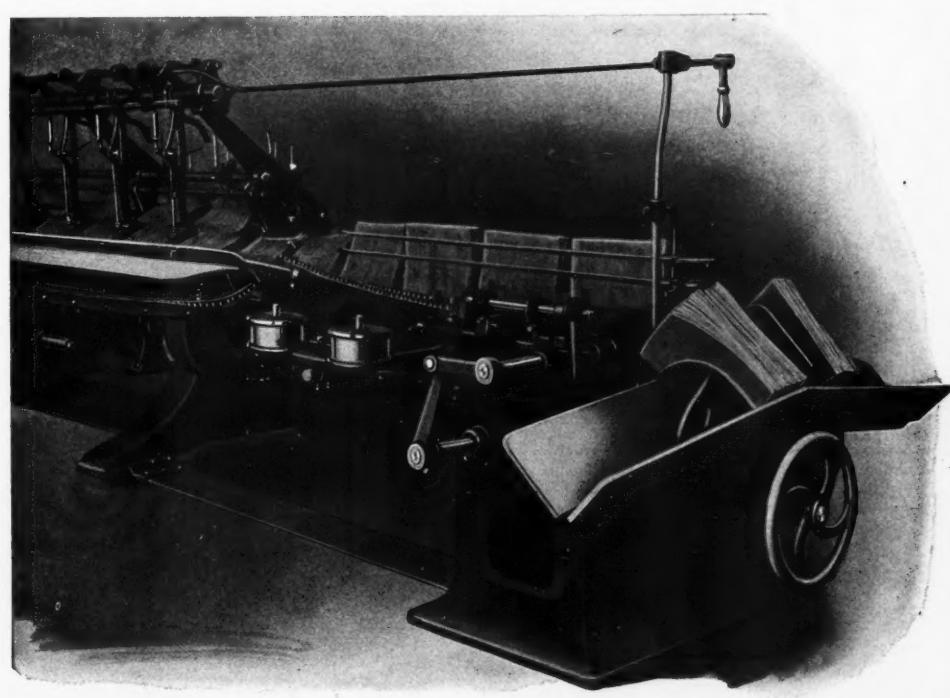


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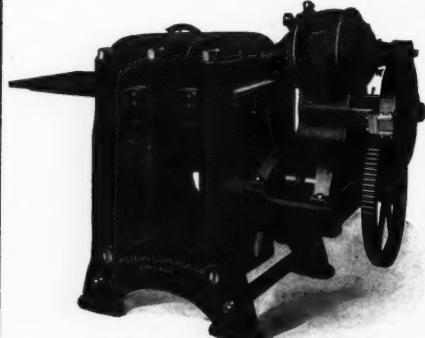
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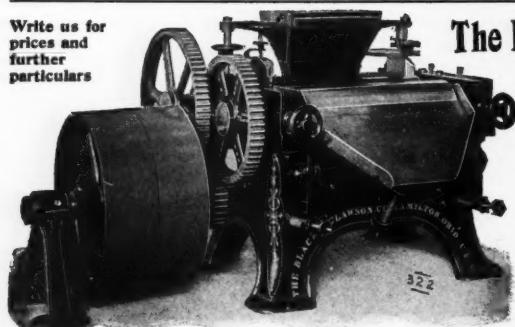
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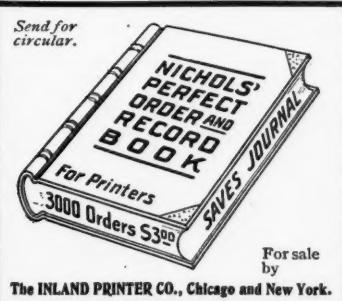
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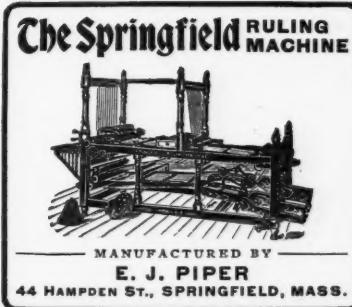
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THE INLAND PRINTER—DECEMBER, 1907.

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